KHAZAR UNIVERSITY

SCHOOL OF HUMANITIES & SOCIAL SCIENCES

ENGLISH LANGUAGE & LITERATURE DEPARTMENT

MA THESIS:

ROBERT BURTON'S WORK "THE ANATOMY OF MELANCHOLY"AND ITS LITERARY AND PHILOSOPHICAL VALUES IN THE ENGLISH LITERATURE

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ABSTRACT

OF DISSERTATION FOR MASTER'S DEGREE

THEME

Robert Burton's work "The Anatomy of Melancholy" and its literary and philosophical values in English Literature.

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ABSTRACT

MA Thesis: Robert Burton's work "The Anatomy of Melancholy" and its literary and philosophical values in the English literature

Dissertation aims at revealing the valuable literary feature of the book and its close relationship with contemporary works created of that period, with the socio- economic and political situation of those years.

MA Thesis consists of introduction, two chapters, conclusion and references.

Introduction deals with Robert Burton's life, 3 partitions of book and the metaphysical poets.

The English scholar and clergyman Robert Burton (1577- 1640) wrote "The Anatomy of Melancholy," an analysis of the symptoms, causes, and cures of the melancholic temperament. Robert Burton was born at Lindley, Leicestershire, on Feb 8 in 1577. He entered Brasenose College, Oxford, in 1593 but transferred to Christ Church. In 1599 he was elected a fellow at Christ Church, where he remained until his death on Jan. 25, 1640. He received three degrees: bachelor of arts, master of arts, and finally bachelor of divinity in 1611.He served as vicar of St. Thomas's Church (1616-1640) and conducted some services there. 1630 he was also made the rector of Segrave Leicester. He was a bright conversationalist, took delight in nature, and enjoyed visits to relatives. Burton was a mathematician and dabbled in astrology. When not depressed he was an amusing companion "very merry, faceted and juvenile", and a person of "great honesty, plain dealing and charity. There was a rumor that Burton hanged himself in his chambers at Christ Church. His body, with due solemnity was buried at Christ Church Cathedral on the 27th of January in 1639.

What is the book? Well, it is nominally, an anatomy, an overview, a dissection, an analysis of melancholy. But melancholy is a broad term, a common affliction with many causes, symptoms and, possibly, cures. Because of that, Burton is determined to consider each and every variation on the theme. It is a famous book with a well-known title, but rarely seen. It has been essentially, out of print for some time. Now "The Anatomy of Melancholy" has been republished in a convenient single volume by New York Review Books. Burton's book is encyclopedic. Burton

acknowledges that he has read many books and every book ever written or published until that time. Indeed, he appears to quote from every one of these books in "The Anatomy of Melancholy" – from the earliest Greeks to his recent contemporaries. Arguably, the Anatomy is the last book that encompasses the entire learning of Western culture, and the last successful effort to embrace it all into one volume. It is a book of references woven together. There is both madness and method here – to convince a huge mass of readers to the arguments brought forward. The book is literally and philosophically overwhelming. It ranges across nearly all subjects: medicine, astronomy, philosophy, literature and all the arts, politics, nature. It runs from quote to quote to reference. The book is presented as being by "Democritus Junior". The

book begins with a Latin poem "Democritus Junior to his Book", with which he releases it into the open day. Next comes the writing on "The Author's Abstract of Melancholy". There is then a long introduction, "Democritus to the Reader", and finally a warning "To the Reader who employs his Leisure ill". Then it is on with the melancholy show. It is a book that lasts a lifetime. It is bottomless: both a pit and a reprieve .Lewellyn Powys called it "the greatest work of prose of the greatest period of English prose-writing," while the celebrated surgeon William Osler declared it is the greatest of medical treatises. And Dr. Johnson Boswell repots, said it was the only book that he rose early in the morning to read with pleasure.

The first partition is devoted to the more common, generic sort of melancholy, focusing on causes and symptoms. Melancholy can be found everywhere. Burton explores every possible reason for that sinking melancholy feeling. From God to bad nurses, bad diet to overmuch study, Self-love, Praise, Honor, Immoderate Applause to covetousness, "A heap of other accidents" to education. The symptoms are more straightforward, though also more varied than one might expect. **The second partition** suggests cures for melancholy, ranging from lifestyle changes to medical solutions (from blood-letting to herbal alternatives). Burton himself suggested: "I write of melancholy, by being busy to avoid melancholy". (And he was very busy at it). **The last partition** then is devoted to the most complex and irrational mind ailments: love melancholy and religious - melancholy.

The new style in English poetry during the 17th century was that of the metaphysical movement. Metaphysics is that portion of philosophy which treats of the most general and fundamental principles underlying all reality and all knowledge. The metaphysical poets were

John Donne, George Herbert, Andrew Marvell, Thomas Traverse, Henry Vaughan and others. And Robert Burton was one of the metaphysical poets. The metaphysical poets were clearly trying to understand the world around them and the spirit behind it, instead of accepting of dogma on the basis of faith.

CHAPTER I - The socio - economic and political situation and its influence on Robert Burton's literary experience

The earlier seventeenth century, and especially the period of the English Revolution (1640-60) The major of issues of the period were gender, family, household, norms and controversies, civil war of ideas, emigrants and settlers. And o number of problems which were on the agenda of the era triggered a vast majority of writers to dedicate themselves to rather practical issue than theoretical. In the light of such literary and social situation that ferments was reflected in the literature of the era. The first topic here "Gender, Family, Household: Seventeenth – Century Norms and Controversies," provides important religious, legal, and domestic advice texts through which to explore cultural assumptions about gender roles and the patriarchal family. Unmarried women and wives were to maintain silence reputation for chastity and obey to father and husband though widows had some scope for making their decisions and managing affairs. Children and servants were bound to the strictest obedience. Paradise Lost in Context" is the second topic for this period, surrounds that how to build a good material relationship; how to think about science, astronomy, and the nature of things; what history teaches; how to meet the daily challenges of love, work, education, change, temptation and how to reconcile free will and divine providence; and how to understand and respond to God's ways. Milton's great epic is built upon the stories and myths – in the Bible and in the classical tradition – through which Western men and women have sought to understand the meaning of their experience of life. The foundation story, of course, is the Genesis of the Creation of the world and of Adam and Eve, of their temptation and fall. Seventeenth – century Politics, Religion and Culture, provides an opportunity to explore, through political and polemical treatises and striking images.

In the middle of the century the king of England was overthrown and a republic declared. In the new regime (which lasted from 1649- to 1653) the arts suffered. In England and the rest of the British Isles Oliver Cromwell's rule temporarily banned all the theatres, festivals, jesters and

mummer's plays. The ban was lifted when monarchy was restored with Charles II. In the 17th century London was a city of finance, trade, and manufacturing; ships jammed the Thames with traffic all over the world. England had a major power in slave trade and by the 1780s, when Britain shipped a third of a million slaves to the New World. Human beings have always dreamed about other worlds, but in the seventeenth century many writers and artists began to see them. Investigations of the worlds of the microbe and atom, the solar system and the Milky Way, eventually changed the conditions of life on earth. In Literature, however, perhaps the most lasting effect was a new sense that reality has many different faces, that each of us might inhabit a different world. So the socio- economic and political situation in England influenced on Robert Burton's literary experience.

In the Anatomy Burton shows acute awareness of economic abuses and practical remedies.He advocates a planned, capitalistic society which makes maximum use of resources of men and materials, and he cogently analyzes England's faults, treating them as a sort of national melancholia.

CHAPTER II - Robert Burton's "The Anatomy of Melancholy" and its literary and philosophical values in the English literature

Melancholy was responsible, according to Burton and others, for the wild passions and despairs of lovers, the agonies of religious devotes, the frenzies of madmen and studious ales traction. He wrote The Anatomy of Melancholy largely to write himself out of being a lifelong suffers from depression. The Melancholy is used for a very deep feeling of sadness the reason for which is hard to explain and the feeling also lasts for a long time. Melancholy personality: endless inspiration, depression, addiction, aggression u can have victory today.

Burton defined his subject as follows: Melancholy is either in disposition or in habit. In disposition, is that transitory Melancholy which goes and comes upon every small occasion of sorrow, need, sickness, trouble, fear, grief, passion or any manner of care, discontent or thought which causes dullness, heaviness and any ways to opposite to pleasure, joy, delight or a dislike. And from these melancholy dispositions no man living is free, none so wise, none so happy, none so patient, so generous, so divine but more or less some time or other, he feels the smart of it.

Melancholy in this sense is the character of Morality. Burton drew nearly every science of his day, including psychology and physiology, but also astronomy, meteorology and even astrology.

Robert Burton's The Anatomy of Melancholy is arguable the first major text in the history of the Western cognitive science. At the heart of Burton's cognitive model is a conception of the mind and the body as a total organism. He begins his anatomy of the mind with anatomy of the body. Burton asserts that everything is contained within the human body is composed of either a Spirit or a Humor. According to Burton "Spirit is a most subtle vapor, which is expressed from the blood and the instrument of the soul, to perform all his actions: a common tie the body and soul. This belief is, in itself, not radical; bur Burton goes on to explain exactly where in the body Spirits are produced. According to Burton there are three types of spirits – Natural, Vital, and Animal – originating in the liver, heart, and brain respectively. The liver produces the Natural which are carried through the body by veins; the heart converts the Natural spirits into Vital spirits and transports these through the body via the arteries; and the brain converts the Vital into Animal spirits and diffuses them "by the nerves, to subordinate members, giving sense and motion to them all."Burton goes on to distinguish between two types of nerves: Soft and Hard nerves. According to Burton, in the upper region serving the animal faculties (the head), the chief organ is the brain, which is a soft, marowish, and white substance.

On its surface, the book is presented as medical textbook in which Burton applies his vast and varied learning. Though presented as medical text, "The Anatomy of Melancholy" is as much a generis work of literature as it is a scientific or philosophical text

Burton's melancholy focuses sharply on the self, assumes that knowledge of psychology, not natural science, is humankind's greatest need. He regarded as four basic elements; each was characterized by a quality and a corresponding body.

Element	Quality	Humor
Fire	Heat	Blood (in the heart)
Earth	Dryness	Phlegm (in the brain)
Water	Moisture	Yelllow bile (in the liver)
Air	Cold	Black bile (in the spleen)

Disease was said to be caused by imbalance among these humors and the cure was to administer a drug with an opposite quality to the one out of balance.

Much of the book consists of quotations from various and medieval medical authorities, beginning with Hippocrates, Aristotle, and Galen.

Even the contemporary English Puppet theatres count it necessary to stage scenes of Melancholy for its evergreen and everlasting literary views and philosophical significance. Robert Burton's The Anatomy of Melancholy is arguable the first major text in the history of the Western cognitive science.

Many later writers were deeply influenced by the book mix of pan- scholarship, humor, linguistic skill and creative insights. The influence was so strong that later writer s sometimes drew from the work without acknowledgment.

Conclusion: - There is no doubt that Melancholy belongs to the rank of those work about which we can speak exhaustively, because not only during and pre- Burtonian period reflected its main features, but as well as a range of literary figures went on philosophizing on its arguments and theses. Many later writers were deeply influenced by the book's mix of pan-scholarship, humor, linguistic skill, and creative insights. Samuel Johnson considered it one of his favorite books, "the only book that ever took him out of bed two hours sooner than he wished to rise".

Melancholy is either in disposition or habit. In disposition it is that transitory melancholy which comes and goes upon every small occasion of sorrow; we call him melancholy, that Is dull, sad, sour, lumpish, ill-disposed and solitary; and from these dispositions no man living is free; none so wise; patient, happy, generous, or godly you can vindicate him.

Melancholy was brought to English literature by metaphysical philosophers and philosophical language of the verses. The dissertation also examines the era of metaphysical poets and its interrelationship with philosophical values of this work.

Content

INTRODUCTION

Background information

Robert Burton (1577-1640) was the son of Ralph Burton, of an ancient and genteel family at Lindley, in Leicestershire, and was born there on the 8th of February 1576. He received the first studies at the free school of Sutton Coldfield, in Warwickshire (from whence he was, at the age of seventeen, in the long vacation, 1593, sent to Brazen Nose College, in the condition of a commoner, where he made considerable progress in logic and philosophy). In 1599 he was elected student of Christ Church, and, for form's sake, was put under the tuition of Dr. John Bancroft, afterwards Bishop of Oxford. In 1614 he was admitted to the reading of the Sentences, and on the 29th of November, 1616, had the vicarage of St. Thomas, in the west suburb of Oxford, conferred on him by the dean and canons of Christ Church, which, with the rectory of Segrave, in Leicestershire, given to him in the year 1636, by George, Lord Berkeley, he kept, to use the words of the Oxford antiquary, with much ado to his dying day. He seems to have been first beneficed at Walsby, in Lincolnshire, through the munificence of his noble patroness, Frances, Countess Dowager of Exeter, but resigned the same, as he tells us, for some special reasons. At his vicarage he is remarked to have always given the sacrament in wafers. Wood's character of him is, that he was an exact mathematician, a curious calculator of nativities, a general read scholar, a thorough-paced philologist, and one that understood the surveying of lands well. As he was by many accounted a severe student, a devourer of authors, a melancholy and humorous person; so by others, who knew him well, a person of great honesty, plain dealing and charity. I have heard some of the ancients of Christ Church often say, that his company was very merry, faceted, and juvenile; and no man in his time did surpass him for his ready and dexterous interlarding his common discourses among them with verses from the poets, or sentences from classic authors; which being then all the fashion in the University, made his company the more acceptable. He appears to have been a universal reader of all kinds of books, and availed himself of his multifarious studies in a very extraordinary manner. From the information of Hearne, we learn that John Rouse, the Bodleian librarian, furnished him with choice books for the prosecution of his work. The subject of his labor and amusement seems to have been adopted from the infirmities of his own habit and constitution. Mr. Granger says, He composed this book with a view of relieving his own melancholy, but increased it to such a degree, that nothing could make him

laugh, but going to the bridge-foot and hearing the ribaldry of the bargemen, which rarely failed to throw him into a violent fit of laughter. Before he was overcome with this horrid disorder, he, in the intervals of his vapors, was esteemed one of the most facetious companions in the University.

His residence was chiefly at Oxford; where, in his chamber in Christ Church College, he departed this life, at or very near the time which he had some years before foretold, from the calculation of his own nativity, and which, says Wood, being exact, several of the students did not forbear to whisper among themselves, that rather than there should be a mistake in the calculation, he sent up his soul to heaven through a slip about his neck. Whether this suggestion is founded in truth, we have no other evidence than an obscure hint in the epitaph hereafter inserted, which was written by the author himself, a short time before his death. His body, with due solemnity, was buried near that of Dr. Robert Weston, in the north aisle which joins next to the choir of the cathedral of Christ Church, on the 27th of January 1639-40. Over his grave was soon after erected a comely monument, on the upper pillar of the said aisle, with his bust, painted to the life.

The problem of melancholy is not common for English literature throughout its history. The dissertation aims at revealing the valuable literary feature of the book and its close relationship with contemporary works created of that period, with the socio-economic and political situation of those years. Nevertheless, depiction of its history, reasons, integration with other emotional senses of beings on the scale as they are illustrated in Robert Burtons "The Anatomy of Melancholy" is quite rare and unexpected. This period overlaps with the timeline of Prose and Poetry from Sir Thomas North to Michael Drayton.[1]

What is this book? Well, it is, nominally, an anatomy, an overview, a dissection, an analysis of melancholy. But melancholy is a broad term, a common affliction with many causes, symptoms, and, possibly, cures. Because of that, Burton is determined to consider each and every variation on the theme. It is a famous book with a well-known title, but rarely seen. It has been, essentially, out of print for some time. Now "The Anatomy of Melancholy" has been republished in a convenient single volume by New York Review Books. If one had to pare down one's library to the barest minimum, Robert Burton's "The Anatomy of Melancholy" is a volume that one could never choose. If one had to prepare for a desert-island

[1] The Cambridge History of English and American Literature. An Encyclopedia in Eighteen Volumes; Edited by A. W. Ward and A. R. Waller.

exile and could take only a handful of books along, then "The Anatomy of Melancholy" is surely a volume one would insist on taking. It has got a fabulous content and structure to trigger abstract conscious of the readers and make them think over the practical issues that they may essentially need.

There are few essentials that belong on the bookshelf in every cultured English-speaking household. For example, if "Khamsa" by Nizami is the most desirable present for the Azerbaijani young people to follow while they want a thorough and deepened self analysis and comprehension, in England these are a collection of Shakespeare, The Riverside Chaucer Grudgingly: a King James Bible and Burton's "The Anatomy of Melancholy" to be cherished by people. This book is written in 1621 and belongs to the rank of non-fiction and consists of 1392 pages. It is published first in 1621 and dedicated to George Berkeley. Certainly, other titles belong there as well, but one can debate the specific novels and the poetry that are worthy of inclusion.

Burton's book is encyclopedic. Burdened all his life with a "rambling and roving humor", Burton acknowledges that he has read many books, but to little purpose, for want of good method. He says that, he has confusedly tumbled over divers' authors in libraries with small profit for want of art, order, memory, judgment. Certainly, Burton read many books and every book ever written or published until that time. Indeed, he appears to quote from every one of these books in "The Anatomy of Melancholy"- from the earliest Greeks to his recent contemporaries. Arguably, the Anatomy is the last book that encompasses the entire learning of Western culture, the last successful effort to embrace it all into one volume. It is a strikingly odd book, in that it consists almost entirely of quotes and references to the thought of others. It is a book of references woven together. Burton builds his arguments and his explanations by constantly referring to what others have said before. Acknowledging that there is nary a new thought under the sun he dispenses with feigning originality. Newton may have stood on the shoulders of giants, but they remain largely unseen; in "The Anatomy of Melancholy"Burton stands on the shoulders of all of learned humanity, a small speck atop a very tangible, teeming mass.

There is both- madness and method here - to convince a huge mass of readers to the arguments brought forward. The book is literally and philosophically overwhelming. It ranges across nearly all subjects: medicine, astronomy, philosophy, literature and all the arts, politics, nature. It runs from quote to quote to reference. Still, it is carefully constructed, partition upon

section upon member upon subsection. Neat synoptical tables illustrate how each partition unfolds. All possible issues are brought up and dealt with, exhaustively-but never exhaustingly. The style is an odd one, with run-on sentences that seem to want to break off every which way, but Burton's hand is a firm one and, amazingly, he keeps things under control.

The book is presented as being by "Democritus Junior", the pseudonym Burton chose to publish the book under; it is dedicated to George Berkeley (giving some sense of Burton's own philosophical inclinations). The book begins with a Latin poem "Democritus Junior to his Book", with which he releases it into the open day. An explanatory poem gives "The Argument of the Frontispiece". Next comes the writing on "The Author's Abstract of Melancholy".

There is then a long introduction, "Democritus Junior to the Reader", and finally a warning "To the Reader who employs his Leisure Ill". Then it is on with the melancholy show. The focus is on this perceived malady, but in essence it is also an excuse to discourse about all matters and manners in the world (and, occasionally, beyond).

The first partition is devoted to the more common, generic sort of melancholy, focusing on causes and symptoms. Melancholy can, apparently, be found everywhere. Burton explores every possible reason for that sinking melancholy feeling. From God to bad nurses, bad diet to overmuch study, "Self-love, Vainglory, Praise, Honor, Immoderate Applause" to covetousness, "A heap of other Accidents" to education ("if a man escape a bad nurse he may be undone by evil bringing up") - it seems anything can cause it.[2] The symptoms are more straightforward, though also more varied than one might expect. From "Windy Hypochondriacal Melancholy" to the female variations-"Maids', Nuns', and Widows' Melancholy"-Burton gives a neat little overview.

The second partition suggests cures for melancholy, ranging from lifestyle-changes to medical solutions (from blood-letting to herbal alternatives). Burton himself suggested: "I write of melancholy, by being busy to avoid melancholy." (And he was very busy at it.)

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[2] http://www.shelfari.com/books/217399/The-Anatomy-of-Melancholy

The last partition then is devoted to the most complex and irrational mind-ailments: love-melancholy and religious-melancholy.

The fun and the brilliance of the book lie in Burton's presentation. Melancholy is his springboard, but it is the entire human experience-so melancholy-tinged-that is his subject. Example after example is heaped on the reader, quote after quote after story after anecdote, all condensed to their very essence. We feel a mad fill, an overabundance, literary profusion on the most extravagant scale.

On every page there are a dozen-at least-examples or citations or tales or ideas, each of which any author could spin out into a full-length novel or treatise. Indeed, "The Anatomy of Melancholy" is the ultimate writer's resource book. Many a career could be built on it-and several have been.

Laurence Sterne carried on the Burtonian tradition, stealing extensively from "The Anatomy of Melancholy" for his own Tristram Shandy (a theft that was not discovered for decades, as Burton was barely remembered or read at the time). For many others the volume was also favored reading (and, occasionally, cribbing) material, from John Keats to Samuel Beckett.

"The Anatomy of Melancholy" is almost unreadable. Densely packed, it defies reading as it is now generally practiced. And yet it is the ultimate book, a volume that one can not but return to over and over, constantly. Perusal of the rich Anatomy is addictive, each passage like a snort of crystallized literary erudition-with a healthy dose of humor.

It is a book that lasts a lifetime. It is bottomless: both a pit and a reprieve. Burton himself, in his lifelong melancholy fit, could not help but constantly add to the text. The first edition had some 350,000 words, the sixth over half a million. He was a man possessed, the text burgeoning to bursting, Burton always-just-in control.

It is a unique and grand achievement. Modern efforts at so-called hypertexts and hyper fiction pale beside it. On only the printed page Burton goes far beyond what most have conceived in virtual worlds.

One of the major documents of modern European civilization, Robert Burton's astounding

compendium, a survey of melancholy in all its myriad forms, has invited nothing but superlatives since its publication in the seventeenth century. Lewellyn Powys called it "the greatest work of prose of the greatest period of English prose-writing," while the celebrated surgeon William Osler declared it the greatest of medical treatises. And Dr. Johnson, Boswell reports, said it was the only book that he rose early in the morning to read with pleasure. Burton's spectacular verbal labyrinth is sure to delight, instruct, and divert today's readers as much as it has those of the past four centuries.

The new spirit of science and investigation in Europe was part of a general upheaval in human understanding which began with the European invasion of the New World in 1492 and continues through the subsequent centuries, even up to the present day.
The form of writing now commonplace across the world-the novel-originated from the early modern period and grew in popularity in the next century. Before the modern novel became established as a form there first had to be a transitional stage when "novelty" began to appear in the style of the epic poem.

Plays for entertainment (as opposed to religious enlightenment) returned to Europe's stages in the early modern period. William Shakespeare is the most notable of the early modern playwrights, but numerous others made important contributions, including Christopher Marlowe, Moliere, and Ben Jonson. From the 16th to the 18th century Commedia dell'arte (an improvised kind of popular comedy in Italian theaters in the 16th - 18th centuries, based on stock characters where actors adapted their comic dialogue and action according to a few basic plots (commonly love intrigues) and to topical issues)[3] performers improvised in the streets of Italy and France. Some Commedia dell'arte plays were written down. Both the written plays and the improvisation were influential upon literature of the time, particularly upon the work of Molière. Shakespeare, and his associate Robert Armin, drew upon the arts of jesters and strolling players in creating new style comedies. All the parts, even the female ones, were played by men (*en travest* - parodia) but that would change, first in France and then in England too, by the end of the 17th century.

The epic Elizabethan poem The Faerie Queene by Edmund Spenser was published, in its first part, in 1590 and then in completed form in 1597. The Fairie Queen marks the transitional period in which "novelty" begins to enter in to the narrative in the sense of overturning and

[3] Abby Lingvo X3, 2008

playing with the flow of events. Theatrical forms known in Spenser's time such as The Masque and the Mummers' Play are incorporated into the poem in ways which twist tradition and turn it to political propaganda used by Queen Elizabeth I.

The earliest work considered an opera in the sense the work is usually understood dates from around 1597. It is Dafine, (now lost) written by Jacopo Peri for an elite circle of literate Florentine humanists who gathered as the "Camerata".

Miguel de Cervantes's Don Quixote de la Mancha has been called "the first novel" by many literary scholars (or the first of the modern European novels). It was published in two parts. The first part was published in 1605 and the second in 1615. It might be viewed as a parody of Le Morte d'Arthur (and other examples of the chivalric romance), in which case the novel form would be the direct result of poking fun at a collection of heroic folk legends. This is fully in keeping with the spirit of the age of enlightenment which began from about this time and delighted in giving a satirical twist to the stories and ideas of the past. It's worth noting that this trend toward satirizing previous writings was only made possible by the printing press. Without the invention of mass produced copies of a book it would not be possible to assume the reader will have seen the earlier work and will thus understand the references within the text.

The new style in English poetry during the 17^{th} century was that of the metaphysical movement. The metaphysical poets were John Donne, George Herbert, Andrew Marvell, Thomas Traherne, Henry Vaughan and others. Metaphysical poetry is characterized by a spirit of intellectual investigation of the spiritual, rather than the mystical reverence of many earlier English poems. The metaphysical poets were clearly trying to understand the world around them and the spirit behind it, instead of accepting dogma on the basis of faith.
In the middle of the century the king of England was overthrown and a republic declared. In the new regime (which lasted from 1649 to 1653) the arts suffered. In England and the rest of the British Isles Oliver Cromwell's rule temporarily banned all theatre, festivals, jesters, mummers' plays and frivolities. The ban was lifted when the monarchy was restored with Charles II. Thomas Killigrew and the Drury Lane theatre were favorites of King Charles.
In contrast to the metaphysical poets was John Milton's Paradise Lost, an epic religious poem in blank verse. Milton had been Oliver Cromwell's chief propagandist and suffered when the Restoration came. Paradise Lost is one of the highest developments of the epic form in poetry immediately preceding the era of the modern prose novel.

An allegorical novel, The Pilgrim's Progress from This World to That Which Is to Come was published by John Bunyan in 1678. Other early novelists include Daniel Defoe (born 1660) and Jonathan Swift (born 1667).

Metaphysical poets

Metaphysics is that portion of philosophy which treats of the most general and fundamental principles underlying all reality and all knowledge.

The word metaphysics is formed from the Greek meta ta phusika, a title which, about the year A.D. 70, was related by Andronicus of Rhodes to that collection of Aristotelean treatises which since then goes by the name of the "Metaphysics". Aristotle himself had referred to that portion of philosophy as "the theological science" (theologikê), because it culminated in the consideration of the nature of God, and as "first philosophy" (prôtê philosophia), both because it considered the first causes of things, and because, in his estimation, it is first in importance. The editor, however, overlooked both these titles, and, because he believed that that part of the Aristotelian corpus came naturally after the physical treatises, he entitled it "after the physics". This is the historical origin of the term. However, once the name was given, the commentators sought to find intrinsic reasons for its appropriateness. For instance, it was understood to mean "the science of the world beyond nature", that is, the science of the immaterial. Again, it was understood to refer to the chronological or pedagogical order among our philosophical studies, so that the "metaphysical sciences would mean, those which we study after having mastered the sciences which deal with the physical world" (St. Thomas, "In Lib, Boeth. de Trin.", V, 1). In the widespread, though erroneous, use of the term in current popular literature, there is a remnant of the notion that metaphysical means ultra physical: thus, "metaphysical healing" means healing by means of remedies which are not physical. [4]

The term metaphysics, as used by one school of philosophers, is narrowed down to mean the science of mental phenomena and of the laws of mind, In this sense, it is employed, for instance, by Hamilton ("Lectures on Metaphysics", Lect. VII) as synonymous with psychology. Hamilton holds that empirical psychology, or the phenomenology of mind, treats of the facts of consciousness, rational psychology, or the nomology of mind, treats of the laws of mental phenomena, and metaphysics, or inferential psychology, treats of the results derived

[4] http://www.newadvent.org/cathen/10226a.htm#II

from the study of the facts and laws of mind. This use of the term metaphysics is unfortunate because it rests on Descartes' false assumption that the method in metaphysics is subjective, in other words, that all the conclusions of metaphysics are based on the study of subjective, or mental, phenomena.

Taking a wider view of the scope and method of metaphysics, the followers of Aristotle and many who do not acknowledge Aristotle as a leader in philosophy define the science in terms of all reality, both objective and subjective. Here five forms of definition are offered which ultimately mean one and the same thing:

This name was given to a group of English lyric poets of the 17th century. The term was first used by Samuel Johnson (1744). The hallmark of their poetry is the metaphysical conceit (a figure of speech that employs unusual and paradoxical images), a reliance on intellectual wit, learned imagery, and subtle argument. Although this method was by no means new, these men infused new life into English poetry by the freshness and originality of their approach. The most important metaphysical poets are John Donne, George Herbert, Henry Vaughan, Thomas Traherne, Abraham Cowley, Richard Crashaw, and Andrew Marvell. Their work has considerably influenced the poetry of the 20th cent.

The specific taste of metaphysical fashion was also represented by the Sacred Poets. A more serious defect of taste he shares with the poets whom Johnson styled "metaphysical." The fantastic conceits which fashion approved in secular poetry are drawn into the service of Christian piety; as Chudleigh wrote of Donne's use of wit in his Divine Poems:

> He did not banish, but transplanted it.[5]

There is more regard for the quaintness and unexpectedness of a simile than for its beauty or fitness. Johnson's criticism is at least sometimes justified in Herbert's case, that "the most heterogeneous ideas are yoked by violence together." Things great and small are grouped in incongruous, and even unpleasant, association. It was an article of Herbert's creed that "nothing can be so mean" but that it can be ennobled to bright and clean uses, and he was justified in his use of illustrations from common life, folk-lore and the medicinal and

[5] The Cambridge History of English and American Literature in 18 Volumes (1907–21). Volume VII. Cavalier and Puritan. http://www.bartleby.com/217/0204.html

chemical knowledge which had great fascination for seventeenth century writers. The candle's snuff, the bias of the bowls, the tuning of an instrument, a blunted knife and cold hands that "are angrie with the fire," are successful and popular elucidations of his thought. But the perils of falling into prosiness or bathos beset his path. The fine theme in Providence that "man is the world's high priest" cannot recover its dignity after such a playful extravagance as this:

Most things move th' underjaw; the Crocodile not.
Most things sleep lying; th' Elephant leans or stands.

The Psalmist is responsible for the saying, "Put Thou my tears into Thy bottle," but Herbert must add, "As we have boxes for the poor." Far worse than mere absurdity or prosiness is the intolerable conceit which ends The Dawning, where the "sad heart" is bidden to dry his tears in Christ's burial-linen. Such instances, though they are rare in Herbert, compare with Crashaw's excesses in The Weeper. Both poets, too, draw from the senses of smell and taste images which make a modern reader, rightly or wrongly, ill at ease. "This broth of smells, that feeds and fats my minde," in The Odour, is nearly as unpleasing as Crashaw's "brisk cherub," that sips of the Magdalene's tears, till his song Tasts of this Breakfast all day long.

But, despite these temptations to over-daring and tasteless conceits, Herbert better got good than harm from the metaphysical fashion. His interest in thought and in recondite illustration saves him from being thin or facile. He far more often errs by trying to pack too much into small compass, or by being too ingenious, than by working a single thought threadbare, as his successors and imitators often do. A fine instance of his power of concentrated thought is his poem Man. And if he is sometimes too artificial, there is no lack of emotional quality in Herbert at his best. There are poems in many different keys like Throw away thy rod, Antiphon and The Collar, which are all tremulous with feeling.

It remains to notice The Church Porch, in which Herbert meets the young gallant on his own ground, and avoids the higher arguments that belong to The Church. The well-bred, well-informed man of the world, who knows "the ways of learning, honor, pleasure," gives his good-tempered counsels with many a shrewd hit, but without malice. The collector of Outlandish Proverbs is the right man to coin these terse maxims of mother-wit. There is no English book of wisdom which holds its own so well; it is kept from cynicism by its humor and from going out of date by its writer's knowledge of the world.

No dogma of Dryden and the critics who were his contemporaries is more familiar than that which gave Edmund Waller the credit of bringing about a revolution in English verse. Dryden wrote, in 1664: "the excellence and dignity of it [*i.e.* rime] were never fully known till Mr. Waller taught it; he first made writing easily an art; first showed us to conclude the sense, most commonly in distiches, which, in the verse of those before him, runs on for so many lines together, that the reader is out of breath to overtake it"[6].

The author of the preface to the second part of Waller's poems (1690) indulged in eulogy without qualification: The reader needs to be told no more in commendation of these Poems, than that they are Mr. Waller's; a name that carries everything in it that is either great or graceful in poetry. He was, indeed, the parent of English verse, and the first that showed us our tongue had beauty and numbers in it.... The tongue came into his hands like a rough diamond: he polished it first, and to that degree, that all artists since him have admired the workmanship, without pretending to mend it.

These words represent the general conviction of an age in which smoothness of rhythm and laconism of language were indispensable conditions of poetry. The self-contained couplet became the universal medium to which these tests were applied; and in Waller's couplets the age found the earliest form of verse which answered them satisfactorily. Waller, during the last thirty years of his life, must have been thoroughly familiar with the reputation which he enjoyed as the improver of our numbers; but it would be difficult to discover any set purpose or novel poetical theory underlying the form of the poems which made him famous. The decasyllabic couplet had been employed very generally, among other forms, by Elizabethan writers; and, in Englands Heroic Epistles, written before the end of the sixteenth century, Drayton had given an example of couplet-writing in which there is as little overlapping of the sense from couplet to couplet as in any of Waller's most admired poems. But the general tendency of those poets of "the former age" who used the couplet was to overstep the limits which Drayton instinctively felt that it imposed. Its bounds were too narrow for the richness of imagination which distinguished the followers of Marlowe or of Spenser, and for the elaboration of thought with which younger poets followed the example of Donne. Those bounds were better suited to Jonson; but, although much of his work in this form anticipates

[6] The Cambridge History of English and American Literature in 18 Volumes (1907–21). Volume VII. Cavalier and Puritan.

the practice of a later age, his abrupt vigour of language and his natural fluency were against consistency in his handling of the couplet. In many cases, where one couplet was allowed to pass into the next without any break of sense or construction, and where this continued for many lines together, the demands of melody prevented the poet from indulging in weak rimes, or ending one couplet with a conjunction or preposition which bound it to its successor; but, among the lesser poets of the Stewart epoch, such tricks became increasingly common, until, in poems like Chamberlayne's Pharonnida, sentences were carried on without a break through couplet after couplet. The casual beauties of such passages are hidden by a pedantic neglect of form, which amounts to a point of honor with the writer.

George Herbert

He was (1593-1633) one of the English metaphysical poets. Of noble family, he was the brother of Baron Herbert of Cherbury. He was graduated from Cambridge. His early determination to enter the church was temporarily deflected by an appointment as public orator in 1619, a post he held until 1627. In 1630 he was ordained an Anglican priest and made rector at Bemerton.

Herbert's devotional poems combine a homely familiarity with religious experience and a reverent sense of its magnificence. His verse is marked by quietness of tone, precision of language, metrical versatility, and the use of conceits. All unpublished at his death, the poems were left by Herbert to his friend Nicholas Ferrar, who had them published as The Temple (1633). Herbert also wrote Latin poems and a prose manual of clerical life, A Priest of the Temple (first printed in Herbert's Remains, 1652). The 20th-century revival of interest in the metaphysical poets has stressed Herbert.

Henry Vaughan

Another o this rank was Henry Vaughan (Von) 1622-1695. He was born in Breconshire, Wales. He regarded himself to belong to the ancient inhabitants of that region. After leaving Oxford, where he did not take a degree, he turned to the study of law. Later he switched to medicine and spent his life as a highly respected physician. His greatest poetry is contained in Silex Scintillans (1650; second part, 1655), which includes "The Ascension Hymn," "The World," "Quickness," "The Retreat," and "They are all gone into the world of light." Though

he openly admitted his indebtedness to George Herbert, where Herbert celebrates the institution of the Church, Vaughan is more interested in natural objects and in a mystical communion with nature. Vaughan's other works include Poems (1646), Olor Iscanus (1651), Thalia Rediviva (1678), The Mount of Olives (1652), and Flores Solitudinis (1654).

Questions to be answered to this topic embrace at least the following seven issues:
Purpose of thesis – the purpose of thesis is to uncover the interrelation of, heroes and images of his works with the representatives of English Literature. It does not base only on autobiographical likeness, but also on personal features and life positions of the author and as well as the ideas developed by various writers of the different must.

Another link with Wordsworth is Vaughan's intimate and religious feeling for nature. He has an open-air love for all natural sights and sounds, and a subtle sympathy even with the fallen timber or the stones at his feet. He is happier away from the world of men, and can rejoice equally in

Dear Night! This world's defeat, the stop to busy fools,

and in the stir that heralds the dawn. It is in his observation of nature that he achieves his most felicitous epithets-"the unthrift sun," "the pursy clouds" and "purling corn." The setting of these natural descriptions is usually religious, as in The Rainbow or The Dawning; but the lover of nature is as apparent as the mystical thinker.

Into the space of half a dozen years, Vaughan crowded all his best work. His prose translations and original books of devotion belong to the same period. The Mount of Olives reveals the occasions of many of his poems, and shows that he has been wrongly described as a pantheist. The silence of the forty years that he had yet to live is broken only by Thalia Rediviva (1678). For this volume, as for Olor Iscanus, the author did not make himself responsible. Most of its contents clearly belong to earlier days. A few poems only appear to have been written after the restoration; for example, The True Christmas, which shows Vaughan to be as little in sympathy with the laxity of the monarchy as with the tyranny of the commonwealth. There is an echo of his former successes in The Retirement and other numbers of the section, which is called Pious Thoughts and Ejaculations. The volume is also interesting because it contains the verse-remains of his brother, "Eugenius Philalethes," who died in 1666. Of Henry Vaughan, there is no further record, except some casual allusions in the correspondence of his cousin, John Aubrey, till the record of his tombstone in

Llansantffread churchyard, commemorating his death on 23 April,. 1695, at the age of 73. [7] His retired life was in keeping with his small fame as a writer. He knew that his writing was "cross to fashion," and only one of his books reached a second edition; with that exception, nothing was reprinted for nearly two hundred years. He holds his place now, not for the mass of his work, but for a few unforgettable lines, and for a rare vein of thought, which remained almost unworked again till Wordsworth's nature poems and Tennyson's In Memoriam.

John Milton

The "over dated ceremony," as Milton himself might have called it, of protesting that the best record of a great writer's life is in his works can, at least, plead this in its favor, that it applies to hardly any two persons in quite the same way. In Milton's case, especially, its application has a peculiarity partaking of that strong separation from ordinary folk which is one of the great Miltonic notes. It is quite remarkable that, in "Paradise Lost" Milton depictedly could express the philosophy of his verse.

Times past, what once I was, and what am now.
O, wherefore was my birth from Heaven foretold
Twice by an angel,[8] who at last, in sight
Of both my parents, all in flames ascended
From off the altar where an offering burned,
As in a fiery column charioting
His godlike presence, and from some great act
Or benfit revealed to Abraham's race?[9]

We are not, in his case, without a fairly large amount of positive biographical information; and that information was worked up and supplemented by David Masson with heroic diligence, with lavish provision of commentary and without that undue expatiation into "may-have-beens" and "probably" and "perhapses" which, despite the temptation to it which exists

[7] The Cambridge History of English and American Literature in 18 Volumes (1907–21). Volume VII. Cavalier and Puritan.
[8] 5. Before Samson was born an angel foretold that he would begin the delivery of Israel from the Philistines (Judges 13.5)
[9] Paradise Lost, 2000, NOA, p.6

in some cases, is irritating to the critically minded and dangerously misleading to the uncritical. But, in order to understand the external information, we need unusually constant and careful recurrence to the internal, and, on the other hand, we are likely to misread not a little of the work if we do not know the life. Nor is this double process one requiring mere care. The ordinary conception of Milton, among people more than fairly educated, may be fairly uniform and reasonably clear; but it does not follow that it is either correct or complete. He may not so absolutely "evade our question" as does Shakespeare. The contradictions or inconsistencies in him may not be trivial and exoteric as in Bacon. But, like Dante, whom, of all other writers of the highest class, he most resembles, Milton gives us his life and his work, to explain each other, it may be, but offering not a few puzzles and pitfalls in the course of the explanation. Although, therefore, the immense mass of detail which has been accumulated about Milton defies distillation and condensation in such a chapter as this, it has been thought important to give all the principal points, while excluding those proper to a full "life," or a critical edition of the "works" in extenso.

The life itself was not extraordinarily eventful, but it was unusually so when compared with the average lives of men of letters; and, though the unusualness was partly due to the times, it was largely increased by Milton's own attitude towards those times, during the last forty years of his life. In the circumstances of his birth and origin, he reflected the peculiar ecclesiastical-which meant, also, the political-history of England for the past three generations. He was born on 9 December, 1608, in the city of London, at The Spread Eagle, Bread street, Cheapside, where his father (and namesake) carried on the business of a scrivener-that is to say, a lawyer of the inferior branch, who had specially to do with the raising, lending and repayment of money on landed or other security. The sign of the office or shop was the crest of the family-an Oxfordshire one of the upper yeomanry; and the reason of the elder John's taking to business was that he had been disinherited by his father for abandoning Roman Catholicism and conforming to the Church of England. The poet's younger brother Christopher reversed the process, became a judge and a knight under James II and (probably on that account, for we know very little else about him) has been generally spoken of in a depreciatory manner by biographers and historians. But the brothers seem always to have been on good terms. There was also an elder sister, Anne, who married, and became the mother of John and Edward Phillips, both men of letters, in their way, the latter our chief original source of information about his uncle. Of the poet's mother, we hear but little and it is by inference rather than on direct evidence that her name is supposed to have been Sarah Jeffrey or Jeffreys.

Milton's father, however, was not only a prosperous man of business, but one of rather unusual culture. His son derived from him his interest in music; and that the father was not indifferent to poetry-perhaps not to romance-is evident from his connection with a contemporary version of Guy of Warwick, which exists in MS. and to which he contributed a sonnet. He sent his son to St. Paul's school, giving him, also, a private tutor, Thomas Young, who was a good scholar but an acrid Presbyterian and, later, the "ty" of Smectymnuus. And Milton seems to have had no objection to being "brought on" in the Blimberian sense-working by himself when a boy of twelve, till the small hours. Although it is impossible to deny the indebtedness of some of the good qualities of his work to this "overpressure," it must have had bad results in various directions, moral and physical. And, though his blindness cannot have been actually caused by this over-exertion of his eyes, it was certainly not staved off by the process. For the time, however, all went well.

Alexander Gill, high master of St. Paul's, was an excellent teacher, and his son continued to be a great friend of Milton when Gill went to Oxford and Milton to Cambridge. There, he was admitted at Christ's on 12 February, 1625, when he had just entered his seventeenth year; and he began to keep terms at Easter. His college sojourn begins the Milton legend and controversy-tedious and idle like all controversial legends and to be kept down as much as possible. He certainly did not get on with his tutor Chappell, and was sent away from college; though not technically "sent down" or rusticated, inasmuch as he did not lose a term. And his transference to another tutor has been held (though the fact is not quite conclusive) as proof that there were faults on both sides. He himself admits "indocility" and grumbles that he was not allowed to choose his own studies. That he was unpopular with his fellow undergraduates is not certain, though it is not improbable. The celebrated nickname "the lady of Christ's" admits of-and has been fitted with-both interpretations-that of a compliment to his beauty and that of a sneer at him as a milksop. He certainly must have been as different as possible from the "Square-Cap" of his contemporary Cleiveland's lively glorification of the graduates and undergraduates of Cambridge. But he protested, later, that the Fellows treated him "with more than ordinary respect" and wished him to stay up at the end of his seven years, when, in 1632, he took the M.A. degree. The upshot of the whole seems to be that he was studious, reserved and not quite like other people-once, at least, and, probably, more than once, becoming definitely "refractory." He was always to be studious, reserved and not like other people; and,

in his nearly seventy years, the times of truce were not very common and the times of war very frequent.

It is impossible to say what he would have done if his father had not been unusually, though by no means unwisely, indulgent, and of means sufficient to exercise indulgence. That Milton could work hard at mere routine when it suited him, the disastrous secretaryship afterwards showed; but it is impossible to imagine him in any ordinary profession. He had been "destined of a child" to the church. But, though there is no positive evidence of anti-Anglican feeling in his work before Lycidas, and, though Lycidas itself might have been written, in a quite possible construction, by an orthodox and even high Anglican who was an ardent church reformer, Milton's discipleship to Young and the Gills, his difficulties with Chappell, who was a Laudian, and his whole subsequent conduct and utterance, explain his abandonment of orders.[10] No (or only the slightest) obstacles were put in his way, and no force was used to urge him out of it. His father had given up business, and settled at Horton in the south of Bucks, less than twenty miles from London, on the river Colne, within sight of Windsor, and in a pretty, though not wildly romantic, neighborhood. Here Milton lived, and read, and thought, and annotated, and wrote, for five years, directing his attention chiefly to linguistic, literary and historical study, but, at last, setting seriously to work at poetry itself. Besides smaller pieces, Comus (1634) and Lycidas (1637) certainly date from this time; and the ingenious attempts of Mrs. Byse can hardly be allowed to carry L'Allegro and Il Penseroso on to the period that followed. In 1635, he was admitted ad eundem as M.A. at Oxford.

Milton had thus twelve years-counting together his Cambridge and his Horton sojourn-of literary concentration; in the first seven, he was somewhat, but probably not much, interfered with: in the second five, he was completely undisturbed. It is quite clear from various passages of his works and letters, earlier and later, that these years were definitely and deliberately employed on "getting his wedding garment ready"-on preparing himself for the great career in poetry upon which he actually entered in the last of these years, but which was subsequently interrupted. In a sense, nothing could be more fortunate. Solitude, and the power of working as one pleases and when one pleases only, are among the greatest of intellectual luxuries; they are, perhaps, more than luxuries-positive necessities-to exceptional poetic temperaments. The moral effect of both may be more disputable. It certainly did not, in Milton's case, lead to dissipation, in any sense, even to that respectable but deplorable and not

[10] The Cambridge History of English and American Literature in 18 Volumes (1907–21).
Volume VII. Cavalier and Puritan

uncommon form of literary dissipation which consists in always beginning and never finishing. In such a temperament as his, it may have fostered the peculiar arrogance-too dignified and too well suited to the performance to offend, but only not to be regretted by idle partisans-the morose determination to be different, the singular want of adaptability in politics and social matters generally, which has been admitted even by sympathizers with his political and religious views.

CHAPTER I

The socio-economic and political situation and its influence on Robert Burton's literary experience

The earlier seventeenth century, and especially the period of the English Revolution (1640–60), was a time of intense ferment in all areas of life - religion, science, politics, domestic relations, culture. The major issues of the period were gender, family, household, norms and controversies, civil war of ideas, emigrants and settlers. A large spectrum of problems which were on the agenda of the era triggered a vast majority of writers to dedicate themselves to rather a practical issue than theoretical. In the light of such literary and social situation, that ferment was reflected in the literature of the era, which also registered a heightened focus on and analysis of the self and the personal life. However, little of this seems in evidence in the elaborate frontispiece to Michael Drayton's long "chorographical" poem on the landscape, regions, and local history of Great Britain (1612), which appeared in the first years of the reign of the Stuart king James I (1603–1625). The frontispiece appears to represent a peaceful, prosperous, triumphant Britain, with England, Scotland, and Wales united, patriarchy and monarchy firmly established, and the nation serving as the great theme for lofty literary celebration. Albion (the Roman name for Britain) is a young and beautiful virgin wearing as cloak a map featuring rivers, trees, mountains, churches, towns; she carries a scepter and holds a cornucopia, symbol of plenty. Ships on the horizon signify exploration, trade, and garnering the riches of the sea. In the four corners stand four conquerors whose descendants ruled over Britain: the legendary Brutus, Julius Caesar, Hengist the Saxon, and the Norman William the Conqueror, "whose line yet rules," as Drayton's introductory poem states.

Yet this frontispiece also registers some of the tensions, conflicts, and redefinitions evident in the literature of the period and explored more directly in the topics and texts in this portion of the NTO Web site. It is Albion herself, not King James, who is seated in the center holding the emblems of sovereignty; her male conquerors stand to the side, and their smaller size and their number suggest something unstable in monarchy and patriarchy. Albion's robe with its multiplicity of regional features, as well as the "Poly" of the title, suggests forces pulling against national unity. Also, Poly-Olbion had no successors: instead of a celebration of the

nation in the vein of Spenser's Faerie Queene or Poly-Olbion itself, the great seventeenth-century heroic poem, Paradise Lost, treats the Fall of Man and its tragic consequences, "all our woe."

The first topic here, "Gender, Family, Household: Seventeenth-Century Norms and Controversies," provides important religious, legal, and domestic advice texts through which to explore cultural assumptions about gender roles and the patriarchal family. It also invites attention to how those assumptions are modified or challenged in the practices of actual families and households; in tracts on transgressive subjects (cross-dressing, women speaking in church, divorce); in women's texts asserting women's worth, talents, and rights; and especially in the upheavals of the English Revolution.

"Paradise Lost in Context," the second topic for this period, surrounds that radically revisionist epic with texts that invite readers to examine how it engages with the interpretative traditions surrounding the Genesis story, how it uses classical myth, how it challenges orthodox notions of Edenic innocence, and how it is positioned within but also against the epic tradition from Homer to Virgil to Du Bartas. The protagonists here are not martial heroes but a domestic couple who must, both before and after their Fall, deal with questions hotly contested in the seventeenth century but also perennial: how to build a good marital relationship; how to think about science, astronomy, and the nature of things; what constitutes tyranny, servitude, and liberty; what history teaches; how to meet the daily challenges of love, work, education, change, temptation, and deceptive rhetoric; how to reconcile free will and divine providence; and how to understand and respond to God's ways.

Seventeenth-Century Politics, Religion, and Culture, provides an opportunity to explore, through political and polemical treatises and striking images, some of the issues and conflicts that led to civil war and the overthrow of monarchical government (1642–60). These include royal absolutism vs. parliamentary or popular sovereignty, monarchy vs. republicanism, Puritanism vs. Anglicanism, church ritual and ornament vs. iconoclasm, toleration vs. religious uniformity, and controversies over court masques and Sunday sports. The climax to all this was the highly dramatic trial and execution of King Charles I (January 1649), a cataclysmic event that sent shock waves through courts, hierarchical institutions, and traditionalists everywhere; this event is presented here through contemporary accounts and graphic images.

In Early Modern England, both gender hierarchy, with the man at the top, and the husband's patriarchal role as governor of his family and household - wife, children, wards, and servants - were assumed to have been instituted by God and nature. So ordered, the family was seen as the secure foundation of society and the patriarch's role as analogous to that of God in the universe and the king in the state. Women were continually instructed that their spiritual and social worth resided above all else in their practice of and reputation for chastity. Unmarried virgins and wives were to maintain silence in the public sphere and give unstinting obedience to father and husband, though widows had some scope for making their own decisions and managing their affairs. Children and servants were bound to the strictest obedience. Inevitably, however, tension developed when such norms met with common experience, as registered in the records of actual households and especially in the complexities and ambiguities represented in literary treatments of love, courtship, marriage, and family relations, from Shakespeare's King Lear, to Webster's Duchess of Malfi, to Milton's Paradise Lost , and more.

Religious and legal definitions of gender roles and norms are proclaimed in the marriage liturgy from the Book of Common Prayer (1559) and in The Law's Resolutions of Women's Rights (1632), both of which begin from the Genesis story of Adam and Eve's creation, marriage, and Fall. The marriage liturgy sets forth the purpose of marriage as the Church understood them, the contract of indissoluble marriage ("till death us do part"), and the biblical texts underpinning patriarchy, solemnly advising the couple to live by these norms. This, or a very similar ceremony, was understood to solemnize the marriage celebrated in Spenser's Epithalamion and other marriage poems, as well as virtually all the marriages represented in English literature for the next three centuries. The Law's Resolution was designed to collect the several laws then in place regarding women's legal rights and duties in each of her three estates: unmarried virgin, wife, and widow. The unknown author or compiler discusses, sometimes in a remarkably ironic tone, the many disabilities under which a married woman must live and the new freedom enjoyed by the widow (who had supposedly lost her "head" in losing her husband), as well as the vulnerability of all women of all ages and estates to rape. These discussions illuminate the situation of the widowed Duchess of Malfi in Webster's play.

These norms were also urged, and also modified, in advice books dealing with specific family roles and duties. A treatise on household government by John Dod and Robert Cleaver (1598)

elaborates on and contrasts the duties of husband and wife, setting up explicit parallels between the household and the commonwealth. Gervase Markham's book, The English Hus-Wife (1615), outlines the woman's responsibility to understand and administer medicines to her family and to have perfect skill in cookery. Richard Brathwaite's English Gentlewoman (1631) focuses on virtues and activities pertaining to women of the higher classes, drawing attention to expectations of widows' chastity. Thomas Fosset's tract on The Servant's Duty (1613) spells out the assumption that every relationship in society is founded on hierarchy. In his Exposition of the Ten Commandments (1604), John Dod asserts that the primary duty of parents is to correct their children with blows as necessary and that the woman's particular duty is to nurse her own child. Dorothy Leigh's often reprinted advice book The Mother's Blessing (1616) has quite different emphases: the need to bring up children with gentleness and to give them a good education. She also urges her sons only to marry women they will love to the end and to make their wives companions, not servants.

Actual families and households departed in various ways from the roles defined in such normative texts. The household of the Sidneys of Penshurst can be partly known through pictures - of the prominent courtier Robert Sidney, Lord Lisle, of their country estate Penshurst, and of his wife Barbara and six of her children; the eldest daughter in that portrait is the poet and romance writer Lady Mary Wroth. Also, a series of letters from Robert to Barbara over two decades reveals a good deal about their marital relationship, their disagreements about educating the children, and their economic difficulties. These materials invite comparison with Ben Jonson's idealized poem about this household, To Penshurst. The household of the Sackvilles can be partly known through the picture of Knole, the country house of Richard Sackville, Earl of Dorset, and his wife Anne Clifford, and the great family picture of the Cliffords, showing Anne as a girl of fifteen and as a widow of fifty-six. Extracts from Anne's Diary of 1616–19 record some part of her long legal struggle to regain lands she thought due her from her father's estate, the harsh opposition she met from the entire male court establishment, her strained relations with her husband over this matter, her maternal feelings and activities, and the round of her domestic life.

Some texts reveal direct challenges to, or themselves challenge, the cultural norms defining gender and household roles. A pair of texts, Hic Mulier and Haec Vir (1620), call attention to a controversy from the years 1615–20 over women wearing male attire; their title-page engravings display the satirized fashions. This controversy is related to the pamphlet war

during the same years over the hoary issue of women's virtue and worth; Rachel Speght's Mouzell for Melastomus with its revisionist interpretation of the Genesis fall story, was probably the only contribution by a woman. The truncated biography that Lucy Hutchinson wrote about her early life and the biography of Elizabeth Cary written by one of her daughters reveal how they resisted the usual restrictive educative norms for women. Milton, in The Doctrine and Discipline of Divorce and three other treatises, directly challenged the doctrine of indissoluble marriage and the prohibitions on divorce, arguing the very radical proposition that incompatibility should be grounds for divorce, with right of remarriage. Also during the upheavals of the Civil War period, some women claimed voices in the public sphere: in a petition to Parliament (1649), Leveller women asserted some political rights in the commonwealth; and Margaret Fell published a rationale in 1664 for allowing women to testify and preach in church, as Quakers (supporters of Pacifism in the XVII century-Ulker Huseynova) often did.

Milton's great epic (1667) is built upon the stories and myths - in the Bible and in the classical tradition - through which Western men and women have sought to understand the meaning of their experience of life. Attention to some of these materials and to the ways in which Milton draws upon, and departs from, other versions and interpretations of those stories will enrich the reading of his poem.

The foundation story, of course, is the Genesis account of the Creation of the world and of Adam and Eve, culminating in the drama of their temptation and Fall. By Milton's time, the seventeenth century, that story had been reformulated in many translations in many languages and had accumulated many centuries of interpretive commentary, Jewish and Christian. Milton, in undertaking an imaginative, poetic re-creation of that story, had necessarily to accept, revise, or counter the views offered by such influential commentators as Saint Augustine and the Reformation theologian John Calvin. He probably did not know Rachel Speght's commentary, A Muzzle for Melastomus, or Aemilia Lanyer's poem Eve's Apology in Defense of Women, but these texts provide the first examples of women turning Genesis commentary to feminist account. The various commentators' views - about Adam and Eve, about the Edenic garden, about prelapsarian conditions of life, about the Tree of Knowledge, about the nature of man and woman as created, about marriage as first instituted, and about the causes of the Fall - can be usefully compared to Milton's own analyses in his theological

tract Christian Doctrine, which remained unpublished until the nineteenth century, as well as his poetic representations of such matters in Paradise Lost.

During his tour of Italy in 1638–39, Milton probably saw some of the numerous representations of aspects of the Genesis story in Renaissance paintings and tapestries. We do not know which ones he saw, but certain remarkable images may have stimulated his imagination. A representative sample is included here: Veronese's Creation of Eve, Cranach's Adam and Eve, Dürer's The Fall, two of the Medici tapestries presenting The Fall and The Judgement of Adam and Eve, and Masaccio's The Expulsion.

Milton's poem also draws on such repositories of classical myth as Ovid's Metamorphoses and other literary analogues. Ovid's narrative of the myth of Narcissus resonates throughout the story told by Milton's Eve about her first coming to consciousness. Two allegorical interpretations of the Narcissus myth - by Milton's contemporary George Sandys, the translator of Ovid, and by Sigmund Freud - may highlight how Milton reworks that myth. The poetic version of the Fall story in Guillaume Du Bartas's hexameral poem The Divine Weeks and Works provides another kind of literary analogue. In Joshua Sylvester's translation that work was extremely popular, and Milton certainly knew it. Finally, the epic tradition itself was a major literary resource for Milton: it is sampled here through the opening passages - propositions and invocations - of four epics central to Milton's idea of that genre: Homer's Iliad and Odyssey, Virgil's Aeneid, and Torquato Tasso's Jerusalem Delivered. Milton's epic proposition and invocation may be compared to these, and also Milton's defense of his better kind of tragic epic Homer and Virgil did not use rhyme, and Milton scorned it in heroic poems as a "troublesome and modern bondage"; accordingly, the classical epics are represented here by modern unrhymed translations. Tasso did employ rhyme, as did his Elizabethan translator Edward Fairfax.

The first important criticism of Milton's epic was provided by his good friend the poet Andrew Marvell, in a commendatory poem published in 1674 along with the second edition of Paradise Lost. It invites comparison with later prose criticism by Addison and Samuel Johnson.

Responding visually to Paradise Lost is a set of engravings by John Baptist Medina that were included in the elaborate folio edition of Paradise Lost in 1688. Several of the Medina images,

notably those included here, provide their own interesting interpretations of crucial scenes in the poem.

Not surprisingly, the Genesis text and its interpretive tradition resonate in many literary texts, among them Ben Jonson's To Penshurst, Lanyer's Description of Cooke-ham, Marvell's Bermudas and The Garden (1698). Many later texts, among them Denham's Cooper's Hill, Pope's Rape of the Lock and Essay on Man, Blake's Songs of Innocence, Songs of Experience, Thel, and Marriage of Heaven and Hell, Wordsworth's Ode: Intimations of Immortality and The Prelude, Mary Shelley's Frankenstein, and Yeats's Adam's Curse respond not only to the Genesis story but also to Milton's poetic development of it.

The many tensions which came to a head in the English Civil War (1642–48) had been building for a half-century or more. The ascent of James I to the throne in 1603 inaugurated a profound cultural shift as Elizabeth's styles of self-representation were replaced by those of a king who defined himself as an absolute monarch and God's anointed deputy, through several cultural roles. Already an author, James reprinted at the time of his accession his True Law of Free Monarchies (originally published in 1598), defending royal absolutism grounded on the divine right of kings. In his very elaborate coronation procession through the City of London, he passed through spectacular Roman triumphal arches at various stages, thereby identifying himself as a new Augustus. That Roman style was emphasized by the designer Inigo Jones in sets for court masques and in new buildings such as the banqueting hall at Whitehall, the site for many such masques. An early court entertainment, Jonson's Masque of Blackness (1605), represented James as a sun king. James also portrayed himself as patriarch-king: in the Basilikon Doran (1601), addressed to the heir apparent, Prince Henry, and in the often-revised portrait of his family, shown here. Figures reclining on one arm have died: James's queen, Anne of Denmark, is so shown, as is Prince Henry, whose death dashed the hopes of the many reformist Protestants who saw in him a leader in the struggle against Rome. At the left there stands the new heir, Prince Charles, and his queen, the French Catholic Henrietta Maria. At the right, James's daughter, Elizabeth, and her husband Frederick, Elector Palatine - staunch Protestants whose claims to the throne of Bohemia touched off the thirty-year war between Catholic and Protestant powers on the continent. Descendants of their numerous progeny soon peopled the thrones of Europe, including England (with George I in 1714).

Conflicts over styles of belief and devotion, already present in Elizabeth's realm, intensified with James's accession, though most English people remained within the established church. Controversies regarding doctrine (predestination vs. free will), worship (the Book of Common Prayer or an emphasis on preaching and reformed ritual), and ecclesiastical structures (bishops or Presbyterian synods) form a subtext to much religious poetry of the period - Donne, Herbert, Vaughan, Crashaw. Such controversies are also visually represented in different kinds of emblems, a popular multimedia form combining text and picture, and often suggestive for the poetic imagery of the period. One flashpoint in the conflict over culture was the Book of Sports, issued by James I in 1618 and reissued by Charles I in 1633, explicitly authorizing and promoting the Sunday sports and rural festivals denounced by many Puritans as profanations of the Sabbath, pagan in origin, and occasions of sin. William Prynne's notorious Histrio-Mastix (1633), published a few months before Charles reissued the Book of Sports, voices the most extreme Puritan denunciation of both rural and court culture - not only maypoles, mumming, and Sunday sports but also court masques and stage plays; Prynne was brutally punished for this direct affront to the monarchs. In the 1660s the Puritan historian Lucy Hutchinson supplied a retrospective account and interpretation of these culture wars and their political and religious import.

As the 1630s wore on, Puritans of various kinds pressed for more reformation in doctrine, worship, and church government to eradicate "idolatrous" and "papist" elements (bishops, liturgy, altars, religious icons) while Charles I's Archbishop of Canterbury, William Laud, imposed those elements ever more strictly. When war broke out in 1642, Puritans of all sorts portrayed England as a new Israel whose people would replicate in some ways the experience of that other chosen people. A much-contested issue concerned the duty of the Christian magistrate toward religion: should he establish the "true" church and root out blasphemy and heresy as Church of England bishops and most Presbyterians thought (see Milton's poem On the New Forcers of Conscience. Should he offer wide toleration outside an established church, as some sectaries (and Milton) thought? The most far-reaching defense of complete religious liberty and entire separation of church and state is Roger Williams's Bloody Tenet of Persecution (1644), which draws in interesting ways on his experiences in America. Milton's Areopagitica, published the same year, argues the tolerationist case on somewhat different grounds.

On the political side, the central issue became the location of sovereign power in the state. James's literary defenses of royal absolutism grounded on the divine right of kings were kept in play by Charles I, who insisted on his absolute prerogatives as a monarch and governed without a parliament for eleven years. Opponents of Charles developed a counter-theory that placed supremacy in the people's representative, the Parliament and later the Commons. These two theories were acted out dramatically at the trial of Charles I: the king by argument and gesture refused to recognize the authority of the court appointed by a segment of the Commons to try him, while the court president, John Bradshaw, insisted on the court's authority as deriving from the people's representative. The execution of an anointed king on January 30, 1649, was a stupendous matter, graphically portrayed in many contemporary accounts and pictures. The need to defend the regicide and the new commonwealth "without King or House of Lords" prompted Milton to give forceful expression, in The Tenure of Kings and Magistrates (February 1649), to a radical contract theory of government analogous to that developed by contemporary republicans and Levellers (see John Lilburne,: sovereignty always resides in the people, who merely delegate power to, and can always revoke it from, any ruler or any government system. Alternatively, Thomas Hobbes developed in Leviathan (1651) a theory of absolutism based on irreversible compact, whereby the people give over all their power and right to a sovereign, whether a king or some other ruling entity, who incorporates and acts for them all.

Linking both politics and religion was the ongoing conflict about idolatry and iconoclasm in religion but also in the civic realm, around the issue of sacred kingship and the supposed sacrilege of executing an anointed king. A book purportedly written by King Charles and published immediately after his execution, Eikon Basilike [The King's Image], presents in its text and especially its frontispiece Charles as holy martyr and suffering Christ; that work prompted Milton's fierce denunciation of this "idol" in his Eikonoklastes [The Image Breaker]. Milton's post-Restoration closet drama Samson Agonistes (1674) contains an exchange on the issue of idolatry that resonates with the dilemmas of conscience faced by Puritan dissenters when they were denied toleration and faced stringent penalties for refusing to worship in the established church.

"I like a plantation in a pure soil; that is, where people are not displanted to the end to plant in others. Moreover, it is rather an extirpation than a plantation." In his essay "Of Plantations," Francis Bacon imagines an ideal colonial project, one without the possibility of conflict, and

without victims. Such colonies were, of course, never more than a philosopher's pipe-dream. By 1600, there was very little "pure soil" left anywhere on the globe, excepting the forbidding polar regions. The territories which proved the main targets of English settlement in the seventeenth century were the neighboring island of Ireland and the eastern coast of North America, both home to sizeable native populations. In both cases, "plantation" often went hand in hand with "extirpation."

We might call Bacon's dream of victimless colonization "Utopian," were it not that Thomas More in his Utopia is considerably more hard-headed. When the population of Utopia exceeds the ideal number, More writes: they choose out of every city certain citizens, and build up a town under their own laws in the next land where the inhabitants have much waste and unoccupied ground of the inhabitants of that land will not dwell with them to be ordered by their laws, then they drive them out. And if they resist and rebel, then they make war against them. For they count this the most just cause of war, when any people holdeth a piece of ground void and vacant to no good nor profitable use, keeping other from the use and possession of it, which notwithstanding by the law of nature ought thereof to be nourished and relieved.

The supposed law of nature that justified the use of force in expelling peoples from their lands would be cited constantly by colonial theorists in the seventeenth century. John Donne stresses this very argument in his Sermon to the Virginia Company (1622), ranking the "law of nature" alongside the "power rooted in grace" as justifications for settlement in inhabited lands. One of the few to question this logic was the radical Roger Williams, who infuriated the New England authorities by arguing "That we have not our land by patent from the king, but that the natives are the true owners of it, and that we ought to repent of such a receiving it by patent."

In spite of controversies over how, if at all, to respect the rights of the prior inhabitants, perhaps the most startling feature of much of what was written in or about the New World is the slight notice given to Native Americans. They are never mentioned, for instance, by the Massachusetts poet Anne Bradstreet, who concentrates instead on the relationship between Old England and New. Like many Puritans on both sides of the Atlantic, Bradstreet believed that settlements like the Massachusetts Bay Colony were blazing a trail of godly government that the mother country might eventually follow. Roger Williams, too, while rejecting Puritan

intolerance, believed that the English had much to learn from the experience, good and bad, of the New England settlers.

Simply ignoring the existence of the native inhabitants was less possible for the English writing in or about Ireland. A long history of cultural and military conflict had given the English an almost paranoid awareness of the intractable threat posed by the native Irish. The seemingly intractable problem of Ireland was addressed by some of the greatest literary figures of the period, from Edmund Spenser in his View of the Present State of Ireland to John Milton in his Observations Upon the Articles of Peace (1649), as well as by countless others. Could the Irish, as some writers hoped, be weaned from their "savagery" and trained up in civilized manners? Or must they, as the settler Thomas Blenerhasset chillingly proposed, be hunted like animals for English sport? Blenerhasset's proposal dates from the early years of the Ulster Plantation, in which the English aimed to solve their Irish problem once and for all through a program of land seizures and mass settlement by English and Scottish Protestants. The historical impact of the Ulster Plantation can be seen today in Northern Ireland, the one part of the island still under British rule.

Even as she sent her children forth to settle beyond the seas, England played host to immigrants from abroad. These included a handful of natives of the New World (including, for a brief period, Pocahontas), and larger numbers of Europeans. Among the latter were some so-called marranos - Spanish Jews who had, officially at least, converted to Christianity. Jews had in fact been banned from English soil since their expulsion in the thirteenth century. Under Protector Cromwell's regime, however, the anti-Semitic laws were eased, and Jews began to return openly to England. Even as the English confronted alien cultures in their new settlements abroad, England itself was becoming an ever more multicultural society.

Stronger political relationships with the Continent were also developed, increasing England's exposure to Renaissance culture. Humanism became the most important force in English literary and intellectual life, both in its narrow sense-the study and imitation of the Latin classics-and in its broad sense-the affirmation of the secular, in addition to the otherworldly, concerns of people. These forces produced during the reign (1558–1603) of Elizabeth I one of the most fruitful eras in literary history.

The energy of England's writers matched that of its mariners and merchants. Accounts by men

such as Richard Hakluyt, Samuel Purchas, and Sir Walter Raleigh were eagerly read. The activities and literature of the Elizabethans reflected a new nationalism, which expressed itself also in the works of chroniclers (John Stow, Raphael Holinshed, and others), historians, and translators and even in political and religious tracts. A myriad of new genres, themes, and ideas were incorporated into English literature. Italian poetic forms, especially the sonnet, became models for English poets.

Sir Thomas Wyatt was the most successful sonneteer among early Tudor poets, and was, with Henry. Here below, later we are going to mention on this issue more extensively, but now as the major element of this dissertation we would like to underline the inherent features of the notion of "melancholy" that started to prevail in English literature long before Robert Burton and his time.

Burton's "The Anatomy of Melancholy" was the rise of the trend for treatises in the 17th century. This wide-ranging tome speculates on the causes and effects of melancholy, and in so doing broaches many social and historical questions in an idiosyncratic and anecdotal style.

From time to time, Burton was afflicted by melancholy and he confesses in his introduction (Democritus to the Reader) that he wrote the Anatomy to relieve his own melancholy. It seems that the treatment was successful, because his contemporaries regarded him as a 'good-humored pessimist'.

The Anatomy is the offspring of a bookish mind: Hallam states that it is "a sweeping of the miscellaneous literature from the Bodleian Library". Indeed, Burton devoured the Bodleian and the end result does have an air of jumble and deliberate confusion about it, but this is one of its greatest charms. However, it runs to half a million words, and is therefore, no haphazardly slapped together pamphlet.

The chapter titles of the book are intriguing enough in their own right: 'Self-Love, Pride, Vainglory'; 'Stories of Possession' and the reassuringly named 'Miseries of Scholars'! The latter chapter makes interesting reading for me - a poor, beleaguered 'scholar'. One quotation speaks particularly strongly "Hoc est cur palles? Cur quis non prandeat hoc est?", which Burton kindly translates as "Is it for this that we have pale faces and do without our breakfasts?" and perhaps more closer to the bone..."Quid tantum insanis juvant impallescere

chartis?", which translates as "Why lose the colour of our youthful age by constant bending o'er the stupid page?".

English scholarship and learning in the seventeenth century.

The starting-point of English scholarship and learning in the seventeenth century is not the humanism of the early renascence. The main current was diverted from its onward flow by the events of the reign of queen Mary and the political and ecclesiastical exigencies of queen Elizabeth's reign. From the moment of the return of the English exiles from Geneva, Frankfort and Strassburg, the conviction set in of the necessity of a discipline in life and learning founded on the Bible. This conviction permeated every activity of the nation, putting energetic representatives of learning founded on the Bible. This conviction permeated every activity of the nation, putting energetic representatives of learning and education in the very front of the propaganda, and reserving meditative scholars as the very bulwarks of defense. William Chillingworth's Religion of Protestants maintained that the Bible alone is the religion of Protestants; and, in the thought of the age, the Bible, also, was the centre towards which all scholarship could gravitate most profitably and creditably, and by which it could most certainly gain acceptance and stability. The usefulness of learning became almost axiomatic, so long as "human" was kept subsidiary to "divine" learning. The older humanism which dominated Erasmus, Thomas More and Thomas Elyot was crushed. The day had passed for placing Aristotle, Plato, Seneca, side by side, in the joyful enthusiasm for new found comrades, with New Testament writers, or with St. Chrysostom and St. Jerome, fearlessly running the risk of unifying sacred and profane, in the common appeal to antiquity. The fires of Smithfield in Mary's reign and the penal inflictions of Elizabeth, together with the St. Bartholomew massacres in France, stirred, in the minds of both the opposing parties, the intuition that the struggle between Roman Catholics and Protestantism was a personal concern as well as a national issue-and, if there was authority on the one side, there must be authority on the other. The issue, necessarily, was the church *versus* the book. If the contest was not to be by fire and sword solely, the only alternative was that in the arena of scholarship. The extreme puritan view of a discipline in religion, based only on the Bible, was soon found to be ineffective against opponents like the Jesuits, who commanded all the resources of Bible erudition, as well as of scholarship in ecclesiastical history, for disputation purposes. The most redoubtable protestant advocates were, of necessity, increasingly driven to include in their scholarly studies the early Fathers as well as the Bible, and to agree that the primitive

church had at least a high degree of authority. But the main point in tracing the course of this scholarship is to realize that the church, the early Fathers, the Bible, constituted authorities to which appeal could be made, and that both Catholics and their opponents had to pursue, with an intensity of application unequalled before or since, the history of antiquity in so far as it concerned these issues. Christianity, whether of the church or of the Bible, was a historical religion-and to imply either aspect was to bring the argument into the historical environments within which these crucial sanctities had their origin, development and continuity.

The puritans, who staked their all intellectually on Bible centered knowledge, might have confined English scholarship to the narrowest of limits. England, as J.R. Green has said, became "the people of one book, and that book the Bible." But there were other influences at work, in this period, which tended to enlarge the scope of intellectual interests. The spirit of national enterprise and sea exploit that characterized queen Elizabeth's reign continued to mark the Stewart period, and transferred itself into intellectual efforts in new directions. The companies of Merchant Adventurers made a discovery of the east, as Columbus had discovered America. Eastern languages were learned and transmitted, and oriental MSS. were triumphantly brought home to eager scholars. Physical adventure in east and west tended to provoke fearlessness of enquiry into natural science. The old sea groups of Hawkins, Raleigh, and Frobisher gave place to the *camaraderie (friendship -U.Kazimova)* of intellectual centres like the society of Antiquaries, gatherings of gentlemen-investigators, such as Falkland's group at Great Tew, Hartlib's group in London and the groups at Oxford, Cambridge, London, which coalesced into the Royal Society. All these and other groups were fascinated by the expanding spaciousness of physical research and the love of truth, and ideals of independent enquiry stimulated them to complete the knowledge of the Orbis Visibilis and Orbis Intellectualis, and to supply "gaps" such as those indicated by Bacon.

The transition from the scholastic to the humanistic theory of education

IT was but slowly, and long after the reformation had been carried into effect in England, that the transition from the scholastic to the humanistic theory of education began to be perceptible among the grammar schools of the country. An endeavor has, indeed, been made in recent years to show that the tendencies at work during the reign of Edward VI were essentially reactionary, and that nothing of much importance resulted from the liberal and enlightened policy of Somerset. Such a theory, however, is very far from being borne out by

the evidence, which proves that, not only were important new foundations established under his auspices, and subsequently, by Northumberland, but that the views which found expression in their organization and discipline were virtually identical with those which afterwards obtained under Elizabeth. The great queen, although holding the memory of Somerset in aversion, had always cherished a sisterly regard for the youthful monarch, whose remarkable precocity of intellect, love of learning and strong religious convictions (harmonizing, to a great extent, with her own) had commanded the admiration and respect alike of scholars and of politicians during his lifetime. The influences that predominated during the reign of Mary, on the other hand, had been reactionary, and became yet more so under the joint rule of the queen and her consort. But, so soon as Elizabeth found herself "supreme governor" of the church, the Edwardian policy in relation to education was, forthwith, adopted by her as her own-much as the *Prayer Book* of 1552 was again prescribed, with but slight alterations, for use in the English ritual; and it is to be borne in mind that Burghley had been the personal friend of Somerset, under whom he served as an officer of the crown. Accordingly, it is in the reforms advocated during the reign of Edward, that the subsequent designs of our most discerning legislators are rightly to be regarded as taking their initiative, however much they might be baffled or delayed, for a time, by the selfish aims of courtiers intent on little else save their personal enrichment and that of their families and dependants. In the rapacity of those who should have been foremost in setting an example of self-abnegation, the young king and his adviser encountered, indeed, a resistance which they were but very partially able to overcome.

The latest researches in the history of our public schools exhibit Winchester and Eton, the two most ancient of their number, as designed to enjoy peculiar advantages and an exceptional independence, while, at the same time, occupying the position of training institutions in relation to centers of more advanced education-the former to New college, Oxford, the latter to King's college, Cambridge. As Winchester college had now been in existence somewhat more, and Eton college but a little less, than two centuries, it becomes interesting to compare the progress of the one with the other, and that of both, in turn, with the development of other great public schools which were subsequently founded-that is to say, with St. Paul's Christ's Hospital and Harrow, with Westminster and Merchant Taylors', with Shrewbury and Rugby: all of which, with the exception of the first named, represent the

original design of Edward VI, as carried into effect after Somerset's death by Northumberland and, subsequently, by Mary and Elizabeth.[11]

The Restoration and the Eighteenth Century

A Day in Eighteenth-Century London When John Dryden envisioned London rising from the Great Fire of 1666 to its destiny as one of the great cities of the world, he foresaw what would actually happen. During the following century, the population doubled, from 400,000 to 800,000. But still more, the cultural and commercial life of Britain and its empire increasingly centered on London. Though a vast majority of English people continued to work at farming, it was the city that set the tone for business, pleasure, and an emerging consumer society. "When a man is tired of London, he is tired of life," according to Samuel Johnson; "for there is in London all that life can afford."

With so much to see and do, a day in eighteenth-century London can be viewed as a microcosm of that world. Pope's *Rape of the Lock* uses the events of one day in high society, from dawn to dusk, as the comic equivalent of a full epic action. The low society of London also bombarded the senses. *A Description of the Morning*, by Jonathan Swift, itemizes some typical sights and sounds as the city wakes. All sorts of noise filled the streets; the famous "Cries of London," as vendors hawked their wares, were celebrated in popular prints and songs.

During the day, London was a vast hub of finance, trade, and manufacturing; ships jammed the Thames with traffic from all over the world. But Londoners also found ways to mix business with pleasure. At midday it became the fashion to drop into club like coffeehouses, to meet friends and cronies and catch up with the news. Another favorite gathering place was "the nave or centre of the town," the Royal Exchange, rebuilt after the fire as a vast mall for shopping and trade. With growing prosperity, London turned into a city where everything was for sale. Its elegant shops dazzled tourists, supplying not only heaps of goods but also a perpetual source of amusement.

In the evening, under the glow of much-improved oil-burning street lights, London came alive with places to go, to see and be seen. Glittering pleasure gardens, especially Vauxhall and

[11] The Cambridge History of English and American Literature in 18 Volumes (1907–21). Volume VII., Cavalier and Puritan

Ranelagh, provided luxurious grounds to view works of art, to dance or listen to music, to stroll and mingle and flirt. Varieties of spectacles and shows drew larger and larger crowds, and theaters expanded to meet the competition. At the London playhouses, the audience itself was often part of the entertainment. Nor did the quest for pleasure cease at the witching hour. According to John Gay's *Trivia*, thieves and mischief-makers took over the streets at midnight, ready for a night ramble: "Now is the Time that Rakes their Revells keep; (Kindlers of Riot, Enemies of Sleep." As part of the city woke at dawn, another part was just going to bed).

Slavery and the Slave Trade in Britain

In the early 1660s, when the events described in Behn's *Oroonoko* are supposed to have taken place, England was not yet a major power in the slave trade. Portugal had been actively engaged in the traffic in African slaves for more than two centuries; Spain had built a lucrative sugar empire by importing slave labor to the New World; and as early as the 1560s, the English captain John Hawkins had plundered slaves from Africa and Latin America. But only in 1660, when Charles II helped found a new company, the Royal Adventurers into Africa, did England fully enter the trade. The first ships took slaves from the African Gold Coast (Guinea) to Surinam and Barbados, a flourishing sugar island in the Caribbean; by the early eighteenth century, the leading colony for sugar and slaves was Jamaica. The trade continued to grow. In 1713 Great Britain was awarded the contract (*asiento*) to import slaves to the Spanish Indies, and the South Sea Company, which bought the contract, excited frenzied speculation. This was a risky business, but the profits could be immense. Bristol, then Liverpool, developed into prosperous slave ports, trading manufactured goods to Africa for human cargo, which crossed the Atlantic on ships that returned to England with sugar and money. By the 1780s, when Britain shipped a third of a million slaves to the New World, the national economy depended on the trade.

The human cost was terrible. Though slavery in Africa had long been common, the deadly voyage - the Middle Passage - across the Atlantic made it something unfamiliar, brutal, and unendurable. Torn from their homes, slaves were often packed into spaces too small to allow them to turn, with barely enough food and drink and air to keep them alive. It is estimated that 10 percent, on average, died on each crossing; on a bad voyage the figure might rise above 30 percent. Revolts and mutinies were common, though seldom successful (since the slaves had

nowhere to go), and were ruthlessly punished. Nor did those slaves who survived the crossing feel fortunate for long. On the labor-intensive Caribbean sugar plantations, so many died that new shiploads were constantly needed (the situation was different in North America, where slaves lived on to reproduce and grow in numbers). Black people also lost their ties to the cultures in which they had been born. Mixed together from different regions of Africa, without a common language or background, they came to be identified merely by the color of their skin. It was convenient for owners of slaves to regard them as less than human.

The loss of humanity rebounded on Britain as well. The English had long regarded themselves as a people uniquely devoted to liberty, whose spirit was embodied in the rights of Magna Carta (1215). James Thomson spoke for patriotic pride in the chorus of "Rule, Britannia": "Rule, *Britannia*, rule the waves; / *Britons* never will be slaves." But British rule meant slavery for others. The deep contradictions of this position were reflected in the political philosophy of John Locke and the interpretations of law by William Blackstone. Some Britons avoided shame by arguing that slavery had uplifted negroes, since it had introduced them to Christianity and civilization; one African American poet, Phillis Wheatley, expressed her gratitude for this conversion. But many Britons were troubled. Humanitarian feelings grew in strength throughout the later eighteenth century. A famous, sentimental exchange of letters between the black writer Ignatius Sancho and Laurence Sterne, the author of *Tristram Shandy*, displays their mutual sympathy for the victims of the slave trade. Such cruelty was a libel on human nature.

By the 1780s a wave of abolitionist fervor swept through Great Britain, led by the Quakers and, in Parliament, by William Wilberforce (1759–1833). The Society for the Abolition of the Slave Trade, founded in 1787, inspired many abolitionist poets to join the campaign. A few years later the French Revolution, and the wars that followed, caused a conservative backlash in Britain. Boswell, who had earlier argued the case for slavery against Samuel Johnson, wrote a poem advocating "No Abolition of Slavery" in 1791. But Wilberforce won in the end, and a bill abolishing the British slave trade became law in 1807. That did not, of course, put an end to illegal trade, let alone slavery itself. The conflict between boasts of liberty and the enslavement of human beings passed from Britain to America, where its consequences would be written in blood. Yet the eighteenth century, which witnessed the high tide of the slave trade, also gave rise to the ideals of freedom, equality, and human rights that led to its doom.

The Plurality of Worlds

Human beings have always dreamed about other worlds, but in the seventeenth century many writers and artists began to *see* them. An age of exploration helped bring about this giant leap in perspective. Since 1492, the New World had become an established fact, and the encounter of Europeans with other peoples and cultures revealed that other ways of life were possible, perhaps even satisfying. More and more well-defined places filled the empty stretches on the map of the earth. Jonathan Swift's *Gulliver's Travels* (1726) reflects - and mocks - this interest in distant regions and outlandish customs, alternatives or mirror images of Old World civilization. But the most amazing discoveries came from those who stayed at home and looked through novel instruments, the microscope and telescope. There, in a drop of water or the endless reach of the heavens, they found what human beings had never seen before: innumerable, incredible new worlds.

These vistas changed humanity's view of itself, as a species at the center of the universe, with all other things and beings proportioned to the visible, inhabited world - a comfortable human scale of values. Perhaps we were not so important after all; perhaps these new microscopic and cosmic worlds had their own inhabitants and justifications. This thought could be terrifying. Imagining himself engulfed between infinity and nothingness, the great French scientist and theologian Blaise Pascal expressed the terror of the interstellar spaces. Yet other writers enjoyed their contemplation of the infinite plurality of worlds within us and around us. The possibility of traveling there, at least in imagination, could liberate the mind from its dull rounds, from custom and authority; science could be as exciting as science fiction. To Margaret Cavendish, the duchess of Newcastle, the multiplication of worlds was second nature - not least because women as well as men could imagine worlds that were better suited to what they desired.

The fascination of seeing strange creatures and patterns beneath the microscope - "To see a World in a Grain of Sand," as William Blake recommended - or of looking deeper into the sky also made science accessible to the public. Knowledge was charming; it could provide new sources of pleasure. One of the most popular books of the age, in England as well as France, was Fontenelle's Conversations on the Plurality of Worlds (1686), in which a philosopher explains the universe to a beautiful and intelligent, though uninformed, marquise. The line between the professional scientist (or "natural philosopher") and the amateur enthusiast was

not yet firm. Some writers argued that women, because of their natural curiosity and detachment from the business of making a living, could be better than men at scientific pursuits. Hence The Female Spectator encouraged ladies to take an active interest in peering through the microscope and telescope.

What was the significance of these new worlds? One common reaction, epitomized by Joseph Addison, was to celebrate the plenitude of God's creation, which crammed each bit of space, both great and small, with spirit and life and being. Alexander Pope's Essay on Man and Christopher Smart's Song to David both glory in the fruitfulness and generosity of the divine. Similarly, James Thomson's Seasons describe an English day from every perspective, whether vast or minute. Extraterrestrial life became an article of faith for many scientists, like the great Dutch physicist Christiaan Huygens. But other writers took a more skeptical view of the new philosophy. Samuel Butler, Cavendish, and Swift all ridiculed the scientific establishment embodied by the Royal Society; in one of Butler's poems, an elephant spied in the moon turns out to be a mouse caught in the telescope. More down to earth, the thresher poet Stephen Duck related mites to men.

Investigations of the worlds of the microbe and atom, the solar system and the Milky Way, eventually changed the conditions of life on earth. In literature, however, perhaps the most lasting effect was a new sense that reality has many different faces, that each of us might inhabit a different world. When the novelist Laurence Sterne recounted A Dream of the plurality of worlds, the hope and panic of his dream expressed the feelings of his century and those of centuries to come.

Chapter II

Robert Burton's "The Anatomy of Melancholy" and its literary and philosophical values in the English literature.

The work is divided into three main portions: the first defines and describes various kinds of melancholy; the second puts forward various cures; and the third analyses love melancholy and religious melancholy. Each has a distinct air about it; the first is quite straightforward and discursive in tone, beginning at the beginning with 'Man's Fall'. The second portion draws on many of the scientific hypotheses of the time, and old and new philosophies; and the last of the three is the most contemplative in mood, drawing more from conventionally literary sources. The end result is a lucky-bag, as Holbrook Jackson rightly states: "whether you are a plagiarist, legitimately predatory, or an adventurous reader, like Dr. Johnson, whom it 'took out of bed two hours sooner than he wanted to rise.'".

Burton's book consists mostly of a collection of opinions of a multitude of writers, grouped under quaint and old-fashioned divisions; in a solemn tone Burton endeavored to prove indisputable facts by weighty quotations. The subjects discussed and determined by Burton ranged from the doctrines of religion to military discipline, from inland navigation to the morality of dancing-schools.

On its surface, the book is presented as a medical textbook in which Burton applies his vast and varied learning, in the scholastic manner, to the subject of ***melancholia*** (which includes what is now termed clinical depression). Though presented as a medical text, "The Anatomy of Melancholy" is as much a sui generis work of literature as it is a scientific or philosophical text, and Burton addresses far more than his stated subject. In fact, the Anatomy uses melancholy as the lens through which all human emotion and thought may be scrutinized, and virtually the entire contents of a 17th-century library are marshaled into service of this goal.

In his satirical preface to the reader, Burton's persona Democritus Junior explains, "I write of melancholy by being busy to avoid melancholy." The Anatomy is a wide-ranging document, containing digressions and commentary. Whatever its strengths as a medical text or as a historical document, it is the Anatomy's vast breadth - addressing topics such as digestion, goblins, the geography of America, and others - and the particularly characteristic voice of its

author that are most commonly cited by its admirers as the main sources of its appeal. Both satirical and serious in tone, the Anatomy is "vitalized by (Burton's) pervading humor", and Burton's digressive and inclusive style, often verging on *a stream of consciousness*, consistently informs and animates the text. He fiercely addresses the reader with following lines: "Gentle reader, I presume thou wilt be very inquisitive to know what antic or personate actor this is that so insolently intrudes upon this common theatre to the world's view, arrogating another man's name; whence he is, why he doth it and what he hath to say. Seek not after that which is hid; if the contents please thee, suppose the man in the moon to be the author; I would not willingly be known.

I call myself Democritus, to assume a little more liberty of speech, or, if you will needs know, for that reason which Hippocrates relates, how, coming to visit him one day, he found Democritus in his garden at Abdera, under a shady bower, with a book on his knees, busy at his study, sometimes writing, sometimes walking"[12].

The subject of his book was melancholy and madness. About him lay the carcasses of many several beasts, newly by him cut up and anatomized; not that he did contemn God's creatures, but to find out the seat of this black bile, or melancholy, and how it is engendered in men's bodies, to the intent he might better cure it in himself, and by his writings teach others how to avoid it; which good intent of his Democritus Junior is bold to imitate, and because he left it imperfect and it is now lost, to revive again, prosecute and finish in this treatise. I seek not applause; I fear good men's censures, and to their favorable acceptance I submit my labors. But as the barking of a dog I contemn those malicious and scurrile obloquies, flouts, calumnies of railers and detractors.

Of the necessity of what I have said, if any man doubt of it, I shall desire him to make a brief survey of the world, as Cyprian adviseth Donate; supposing himself to be transported to the top of some high mountain, and thence to behold the tumults and chances of this wavering world, he cannot choose but either laugh at, or pity it. St. Hierom, out of a strong imagination, being in the wilderness, conceived that he saw them dancing in Rome; and if thou shalt climb to see, thou shalt soon perceive that all the world is mad, that it is melancholy, dotes; that it is

[12] Democritus Junior to the Reader-Robert Burton - "The Anatomy of Melancholy"

a common prison of gulls, cheats, flatterers, etc., and needs to be reformed. Kingdoms and provinces are melancholy; cities and families, all creatures vegetal, sensible and rational, all sorts, sects, ages, conditions, are out of tune; from the highest to the lowest have need of physic. Who is not brain-sick? Oh, giddy-headed age! Mad endeavors! Mad actions!

If Democritus were alive now, and should but see the superstition of our age, our religious madness, so many professed Christians, yet so few imitators of Christ, so much talk and so little conscience, so many preachers and such little practice, such variety of sects-how dost thou think he might have been affected? What would he have said to see, hear and read so many bloody battles, such streams of blood able to turn mills, to make sport for princes, without any just cause? Men well proportioned, carefully brought up, able in body and mind, led like so many beasts to the slaughter in the flower of their years, without remorse and pity, killed for devils' food, 40,000 at once!

At once? That were tolerable; but these wars last always; and for many ages, nothing so familiar as this hacking and hewing, massacres, murders, desolations! Who made creatures, so peaceable, born to love, mercy, meekness, so to rave like beasts and run furiously to their own destruction?

How would our Democritus have been affected to see so many lawyers, advocates, so many tribunals, so little justice; so many laws, yet never more disorders; the tribunal a labyrinth; to see a lamb executed, a wolf pronounce sentence? What's the market but a place wherein they cozen one another, a trap? Nay, what's the world itself but a vast chaos, a theatre of hypocrisy, a shop of knavery, a scene of babbling, the academy of vice? A warfare, in which you must kill or be killed, wherein every man is for himself; no charity, love, friendship, fear of God, alliance, affinity, consanguinity, can contain them. Our goddess is Queen Money, to whom we daily offer sacrifice. It's not worth, virtue, wisdom, valor, learning, honesty, religion, for which we are respected, but money, greatness, office, honor.

All these things are easy to be discerned, but how would Democritus have been moved had he seen the secrets of our hearts! The entire world is mad, and every member of it, and I can but wish myself and them a good physician, and all of us a better mind.
Burton defined his subject as follows:

Melancholy, the subject of our present discourse, is either in disposition or in habit. In disposition, is that transitory Melancholy which goes and comes upon every small occasion of sorrow, need, sickness, trouble, fear, grief, passion, or perturbation of the mind, any manner of care, discontent, or thought, which causes anguish, dullness, heaviness and vexation of spirit, any ways opposite to pleasure, mirth, joy, delight, causing forwardness in us, or a dislike. In which equivocal and improper sense, we call him melancholy, that is dull, sad, sour, lumpish, ill-disposed, solitary, any way moved, or displeased. And from these melancholy dispositions no man living is free, no Stoics, none so wise, none so happy, none so patient, so generous, so godly, so divine, that can vindicate himself; so well-composed, but more or less, some time or other, he feels the smart of it. Melancholy in this sense is the character of Mortality. This Melancholy of which we are to treat, is a habit, a serious ailment, a settled humor, as Aurelianus and others call it, not errant, but fixed: and as it was long increasing, so, now being (pleasant or painful) grown to a habit, it will hardly be removed.

In attacking his stated subject, Burton drew from nearly every science of his day, including psychology and physiology, but also astronomy, meteorology, and theology, and even astrology and demonology.

Much of the book consists of quotations from various ancient and medieval medical authorities, beginning with Hippocrates, Aristotle, and Galen. Hence the Anatomy is filled with more or less pertinent references to the works of others. A competent Latinist, Burton also included a great deal of Latin poetry in the Anatomy, and many of his inclusions from ancient sources are left un-translated in the text.

"The Anatomy of Melancholy" is an especially lengthy book, the first edition being a single quarto volume nearly 900 pages long; subsequent editions were even longer. The text is divided into three major sections plus an introduction, the whole written in Burton's sprawling style. Characteristically, the introduction includes not only an author's note (titled "Democritus Junior to the Reader"), but also a Latin poem ("Democritus Junior to His Book"), a warning to "The Reader Who Employs His Leisure Ill", an abstract of the following text, and another poem explaining the frontispiece. The following three sections proceed in a similarly exhaustive fashion: the first section focuses on the causes and symptoms of "common" melancholies, while the second section deals with cures for melancholy, and the third section explores more complex and esoteric melancholies, including the melancholy of

lovers and all varieties of religious melancholies. The Anatomy concludes with an extensive index (which, many years later, The New York Times Book Review called "a readerly pleasure in itself"). Most modern editions include many explanatory notes, and translate most of the Latin.

One can easily find some commonalities and differences between the literary style and philosophical values of the works epigrammatist Owen and Barclay and Robert Burton. It has been rightly observed that the first half of the seventeenth century may be reckoned eminently the learned age, and the authors who form the subject of the present chapter carry, each in his own way, this mark of the period. Two of these, the epigrammatist Owen and Barclay the writer of satire and romance, delivered themselves in Latin, one producing the best known body of Latin epigrams since Martial, the other the most famous work in Latin prose fiction since Apuleius. From Burton, we have his own confession that it was not his original intention to "prostitute his muse in English," but, could a printer have been found, to publish his huge medical and moral treatise in Latin. Yet, while the frame of the book is in his native English, Latin is never far away. We find it in phrases interwoven with the text, in formal citation on page or margent, visible through the paraphrase of the sources from which he drew. Composition in Latin, at a time when that language was still international, was, in itself, no special sign of learning, but Barclay and Owen give proof of wide and apt knowledge, and possess an individual style and flavor. In their day, they are remarkable instances of men of real literary inspiration, who chose to speak in a past tongue. For width of reading, rather than precise scholarship, Burton may count among the most learned of English men of letters. The study of all three was Man. To a modern mind, the way in which tradition and direct experience often lie side by side unblended in seventeenth century literature is strange. An eager interest in human character and activity consorted with something that is hard to distinguish from pedantry. But the impulse of the classics was then stronger if less delicate, and the relation between life and books has been variously apprehended at various epochs.

The three differ in their lives, literary performance and subsequent fate. Owen, a Welshman, educated at Winchester and Oxford, showed, while devoid of the higher qualities of a poet, a surprising readiness and dexterity in sallies of verbal wit. Courtier and cosmopolitan Barclay, born in Lorraine of a Scottish father, spending his manhood in London and Rome and after writing a satirical fiction in his youth, later combined it in an elevated romance, serious tone

and imaginative power with an acute judgment in the treatment of political questions. Burton the Englishman, an Oxford resident and priest in the Anglican church, "by profession a divine, by inclination a physician," devoted his large leisure to the elaboration of a work which, while technical in its immediate aim, became, because of its author's vast reading, a storehouse of multifarious learning; because of his disposition, a book of satirical though kindly humor; and, because of the subject itself, a panorama and criticism of human life.

The success achieved by each was remarkable. Owens's first volume was reprinted within the month. Six editions of Burton's voluminous treatise appeared within thirty years. Barclay's chief work, which was posthumous, was reissued on an average once a year during the half century that followed the author's death. The sphere and period of their popularity were not the same. Owen and Barclay, composing in Latin, quickly attained a continental reputation, and were translated into the principal languages of Europe; Burton, writing in English, was practically unknown across the Channel. This was the fame of all suffered eclipse, at one time, through changes of literary fashion. Owen, though his production is less bulky and his merit more on the surface, is still strangely neglected. Barclay, since 1674, has been the subject of many learned monographs. The Anatomy of Melancholy, revived by men of genius in the early years of the nineteenth century, the haunt of the literary, rather than the province of professed students, alone continues to be reprinted. It is Burton, beyond doubt, who, of the three, has best preserved his vitality.

Robert Burton is often spoken of as though his personality were quite exceptional, his book an unparalleled piece of eccentricity. But much which might seem peculiar to him is, in reality, shared with other writers of his time. It is no paradox to assert that Burton is representative of the nation and period to which he belongs. He was of English ancestry in the fullest sense, a native of that midland district which has given us his great contemporary, Shakespeare. His family had been settled there for many generations, and an ancestor in the fifth degree had borne King Henry VI's standard in France. Burton's own career was normal and uneventful. He was a permanent resident in Oxford at a time when the number of students at our English universities bore a higher proportion to the population of the country than at any subsequent period. In his large interest in life, his humorous, half ironical sympathy with his fellow men and his shrewd commonsense, he was a typical Englishman; English, also, in his tendency to overflow the channels of his thought, in his want of that delicate sense of measure more commonly associated with the Latin races.

Before entering Oxford, Burton had acquired the usual grammar school training of his day, which did not include a belief in a rigid canon of Latin authors. While ability to read and write Latin was a chief aim of school education, the classics were regarded as sources of wisdom and not merely as models of literary form, and writers of the renascence were even admitted to a place beside those of the Roman republic and empire.

As a student of Christ Church and keeper of his college library, enjoying, too, the advantages of the newly founded Bodleian, Burton had ample opportunity for study. He held some small ecclesiastical preferment, and there are indications that he would have been glad to obtain more substantial promotion. Anecdotes about him must be received with caution. His book became so much better known than himself that there was probably a tendency to draw inferences from his work to his person, and to emphasize such details of his life as seemed most in keeping with his character as an author. The whisper of suicide which Anthony à Wood mentions was, presumably, based on the last lines of the "Abstract of Melancholy" prefixed to the third and later editions of The Anatomy, or on a phrase on his monument in Christ Church. Burton, who was "by profession a divine," declared that he might, had he chosen, have published sermons, but he had "ever been desirous to suppress his labors in this kind." The nature of his sermons may fairly be inferred from the section on "Religious Melancholy." His extant minor works consist of his academic Latin play Philosophaster and occasional Latin verse-elegies, epithalamia and the like-scattered through university collections. His Latin comedy, the theme of which is the trickery and exposure of pretenders to learning in a Spanish university, the arch-villain being a Jesuit, is ingenious and diverting and of special interest as containing, in many places, thoughts and expressions that can be paralleled in The Anatomy. The lyrics, few but effective, are in rime. The metre of the dialogue, even after allowance has been made for inevitable ignorance of Plautine and Terentian prosody, is rough.

As a matter of fact, *the influence of "The Anatomy of Melancholy" on the contemporary writings of the period was quite immense.* From the first, Robert Burton's book found a ready audience, and its vogue, to judge from the number of editions absorbed, lasted for half a century. As its success was due to its having suited, rather than originated, the taste of the time, it is not always easy to trace its direct influence. Resemblances have often been pointed out between Milton's L'Allegro and Il Penseroso and "The Author's Abstract of

Melancholy," verses which Burton prefixed to his third and following editions. John Rous, the Bodleian librarian, was a friend of Burton as well as of Milton. It has been suggested that the song in Fletcher's Nice Valor was Milton's immediate source and that Fletcher owed hints to Burton. The authorship of the play is matter of controversy, and Fletcher himself died three years before Burton's verses were printed. The anonymous Vulgar Errors in Practice Censured (1659) shows extensive borrowings. The author copies without much intelligence and goes astray through mechanically repeating Burton's references. Greenwood's Philalethes that appeared in 1657 makes considerable use of The Anatomy, but the extent of his acknowledgment is greater than Anthony à Wood's statement implies. At the close of the century, the passion for accumulating authorities was growing fainter, and Burton's book was less in touch with the prevailing literary tone. Indebtedness to The Anatomy was now less likely to be detected. Archbishop Herring, in an often-repeated passage, asserted that the wits of queen Anne's reign and the beginning of George I's were not a little beholden to Burton. Swift, it would seem, had some acquaintance with him. However little in accordance with literary fashion, this work could hardly fail by reason of its title, and the more obvious peculiarities of its contents, to attract the attention of any curious reader who encountered it; and, in the middle of the century, two authors of importance fell under its fascination. Samuel Johnson, whose wide reading and hypochondriacal taint instinctively drew him to The Anatomy, was emphatic in its praise, and affords another instance of admiration extended at the same time to Browne and Burton. The influence of The Anatomy is apparent in several passages of Johnson's talk and writing, although Burton was not among the English authors from whom the examples for his dictionary were selected. His definition of oats, his conversational comparison of a ship to a prison and the Vergilian quotation by which he points the miseries of a literary life, are all reminiscent of Burton.

But one name in eighteenth century literature is inseparably linked with his. Sterne's cast of mind inclined him to reading that which was curious and away from the common track, and he turned over The Anatomy with a special gusto. To the literary taste of the day, Burton was obsolete, and Sterne freely transferred his thoughts and phrases to Tristram Shandy. Ferriar's list of passages is far from exhaustive. At the end of the century, the real revival of Burton began. He was a favorite with Coleridge, Lamb and Southey. Coleridge annotated his friend's copy of The Anatomy. Lamb, besides producing an imitation which has deceived some readers, though with less excuse than was the case with Crossley's imitation of Sir Thomas Browne, gives frequent tokens of his fondness for Burton, with whose thought and

expression, as with those of many seventeenth century writers, he was in close sympathy. Southey was a diligent reader of The Anatomy and noted many passages from it in his commonplace book. The year 1800 saw the first reprint of The Anatomy since 1676, and the book thus became more accessible. Keats, with his Lamia, gave the passage of Burton that suggested the poem, and a volume of the edition which he used, containing notes from his hand, has been preserved. Byron praised it as the most entertaining of literary miscellanies. But criticisms on Burton are too often evidence that the book has been thought of as an amusing collection of isolated anecdotes, a vast quarry for quaint phrases and quotations, and seldom viewed in its purpose and entirety.

Thackeray, who, in Pendennis, had represented captain Shandon as putting The Anatomy to *base uses of journalism*, made it the favorite reading of Martin Lambert in The Virginians-a book over a great part of which the spirit of Burton is felt to brood. But the second volume of The Virginians is largely made up of essays, and it is in the essay of to-day, if anywhere, that the influence of Burton yet lingers.[13]

The following testimonies of various authors will serve to show the estimation in which this work has been held: "The Anatomy of Melancholy", wherein the author hath piled up variety of much excellent learning. Scarce any book of philology in our land hath, in so short a time, passed so many editions.(Fuller' Worthhies, fol. 16).

'Tis a book so full of variety of reading, that gentlemen who have lost their time, and are put to a push for invention, may furnish themselves with matter for common or scholastical discourse and writing.[14]

If you never saw Burton upon *Melancholy*, printed 1676, I pray look into it, and read the ninth page of his Preface, 'Democritus to the Reader.' There is something there which touches the point we are upon; but I mention the author to you, as the pleasantest, the most learned, and the most full of sterling sense. The wits of Queen Anne's reign, and the beginning of George the First, were not a little beholden to him.[15]

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[13] The Cambridge History of English and American Literature in 18 Volumes (1907–21). Volume IV; Prose and Poetry: Sir Thomas North to Michael Drayton.
[14] Wood's Athenae Oxoniensis , vol. i. p. 628. 2nd edition
[15] Archbishop Herring's Letters, 12 mo. 1777. p. 149

Burton's "Anatomy of Melancholy", he (Dr. Johnson) said, was the only book that ever took him out of bed two hours sooner than he wished to rise.[16]

Burton's "Anatomy of Melancholy" is a valuable book, said Dr. Johnson. It is, perhaps, overloaded with quotation. But there is great spirit and great power in what Burton says when he writes from his own mind.[17]

It will be no detraction from the powers of Milton's original genius and invention, to remark, that he seems to have borrowed the subject of L' Allegro and Il Penseroso, together with some particular thoughts, expressions, and rhymes, more especially the idea of a contrast between these two dispositions, from a forgotten poem prefixed to the first edition of Burton's "Anatomy of Melancholy", entitled, 'The Author's Abstract of Melancholy; or, A Dialogue between Pleasure and Pain.' Here pain is melancholy. It was written, as I conjecture, about the year 1600. I will make no apology for abstracting and citing as much of this poem as will be sufficient to prove, to a discerning reader, how far it had taken possession of Milton's mind. The measure will appear to be the same; and that our author was at least an attentive reader of Burton's book, may be already concluded from the traces of resemblance which I have incidentally noticed in passing through the L' Allegro and Il Penseroso. After extracting the lines, Mr. Warton adds, as to the very elaborate work to which these visionary verses are no unsuitable introduction, the writer's variety of learning, his quotations from scarce and curious books, his pedantry sparkling with rude wit and shapeless elegance, miscellaneous matter, intermixture of agreeable tales and illustrations, and, perhaps, above all, the singularities of his feelings, clothed in an uncommon quaintness of style, have contributed to render it, even to modern readers, a valuable repository of amusement and information. (Warton's Milton, 2d edit. p. 94)

"The Anatomy of Melancholy" is a book which has been universally read and admired. This work is, for the most part, what the author himself styles it, 'a cento;' but it is a very ingenious one. His quotations, which abound in every page, are pertinent; but if he had made more use of his invention and less of his commonplace-book, his work would perhaps have been more valuable than it is. He is generally free from the affected language and ridiculous metaphors which disgrace most of the books of his time. (Granger's Biographical History.)

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[16] Boswell's Life of Johnson, vol. i. p. 580. 8 vol. Edition
[17] Boswell's Life of Johnson, vol. ii. p. 325

Burton's "Anatomy of Melancholy", a book once the favorite of the learned and the witty, *and a source of surreptitious learning,* though written on a regular plan, consists chiefly of quotations: the author has honestly termed it a cento. He collects, under every division, the opinions of a multitude of writers, without regard to chronological order, and has too often the modesty to decline the interposition of his own sentiments. Indeed the bulk of his materials generally overwhelms him. In the course of his folio he has contrived to treat a great variety of topics, that seem very loosely connected with the general subject; and, like Bayle, when he starts a favorite train of quotations, he does not scruple to let the digression outrun the principal question. Thus, from the doctrines of religion to military discipline, from inland navigation to the morality of dancing-schools, every thing is discussed and determined. [18]The archness which Burton displays occasionally, and his indulgence of playful digressions from the most serious discussions, often give his style an air of familiar conversation, notwithstanding the laborious collections which supply his text. He was capable of writing excellent poetry, but he seems to have cultivated this talent too little. The English verses prefixed to his book, which possess beautiful imagery, and great sweetness of versification, have been frequently published. His Latin elegiac verses addressed to his book, shew a very agreeable turn for raillery.[19]

When the force of the subject opens his own vein of prose, we discover valuable sense and brilliant expression. Such is his account of the first feelings of melancholy persons, written, probably, from his own experience.[20]

During a pedantic age, like that in which Burton's production appeared, it must have been eminently serviceable to writers of many descriptions. Hence the unlearned might furnish themselves with appropriate scraps of Greek and Latin, whilst men of letters would find their enquiries shortened, by knowing where they might look for what both ancients and moderns had advanced on the subject of human passions. I confess my inability to point out any other English author who has so largely dealt in apt and original quotation.

Robert Burton has his own Reading and Methods of Quotation. Here are some of them for more detailed testimonials:

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[18] Ferriar's Illustrations of Sterne, p. 58.)
[19] Ibid. p. 58
[20] Ibid. p. 60

Burton was anxious on principle to indicate his obligations. "I have wronged no Authors," he protested from the first; "I cite and quote mine Authors," he adds, in the third edition, continuing, in the fourth, "which howsoever some illiterate scribblers accompt pedanticall as a cloake of ignorance, and opposite to their affected fine stile, I must and will use." Burton, it would seem, is here glancing at writers such as Owen Felltham, who, in the second edition of Resolves (1628), wrote "I am to answer two Objections, One, that I have made use of Story yet not quoted my Authorities, and this I have purposely done." Yet, while Burton renders to his medical writers what is theirs, to a great number of the illustrative and literary quotations in The Anatomy, as is only natural, no name is attached; to pause at the end of each borrowed phrase to interject a "Shakespeare, ahem!" was clearly impossible. But there is unconscious humor when, in the famous passage conveyed by Sterne, Burton declares that "as Apothecaries we make new mixtures every day, pour out of one vessel into another"; and forgets to refer his readers to Andreae's Menippus. In many instances, the quotations embedded in Burton's text have not been drawn directly from their original sources. Not that Burton had any need to fall back on florilegia, a practice that he expressly disclaims; but it often happens that what in itself is a quotation, especially if it be an island of verse in the midst of prose, has caught his eye as it faced him on the page of another writer and found its way to his own. Lines that stand out in Xylander's Latin version of Plutarch's Moralia, in Lilius Gyraldus, in Cornelius Agrippa, in Cardan, in Lipsius, have thus recruited his ranks; English writers, too, are made to pay tribute of their spoil. At times, we may track him down a whole page of a predecessor. Castalio's criticism on the Canticles, with the rejoinder made to it, Dicaearchus's carping at Plato and the Latin rendering of the lines to Agatho-all this is taken at second hand from an oration of Beroaldus. Elsewhere, successive quotations from Aulus Gellius, Pliny the elder and the philosopher Seneca hail from a controversial piece by Justus Baronius, and Burton commits a curious error through misreading his original. When he protests in his preface that his collection has been sine injuria, that he has given every man his own, it can be shown, from passages he refers to, that he is recalling Camerarius's emblem under that motto. The insertion of supplementary matter in later editions has here, by separating these quotations, helped to conceal their provenance. Burton's reading was so wide and devious, his paths of association so unexpected, that it is rarely safe to assume by what road a quotation has reached him. One more example must suffice. It might be supposed that the two lines:

Virgines nondum thalamis jugatae

came directly from Seneca's Hercules Furens. This is not so. Burton took them from Gaulmin's Latin translation of the Greek romance of Theodorus Prodromus. The ways in which he interlaces the words of others into his own fabric are very various. Sometimes, a quotation stands in his text, sometimes, in the margin; at times, through inadvertence, in both. The margin, again, may supply the original of the rendering that figures on the page. His translations often are "paraphrases rather than interpretations." Burton's racy restatements by the side of the Latin have, at times, a humorous effect akin to that of the advocates' speeches in The Ring and the Book-or in Calverley's parody. Burton exercises an author's privilege in taking only what is to his purpose and in combining separate excerpts into one period. Naturally, among the thousands of passages that he has occasion to quote, he has not been able to avoid errors. His memory plays him false. He slips in a rendering, assigns words of Silius to Statius, is led astray by his authorities. If Lipsius refers a sentence of Plato to the wrong dialogue, Burton takes it on trust. Lipsius says "Horace" when he should have said "Ovid," Burton copies his mistake. The number of reference marks in the text and margin become a source of error when complicated by fresh insertions in successive issues. Although each edition has a list of errata, these bear but an insignificant proportion to what may be detected. It is obvious that Burton's modus operandi was not always the same. He often quotes from memory; there are places, apparently, where the book from which he cites lay open before him; at times, he made use of memoranda. In his introduction, he represents himself as writing "out of a confused company of notes." Several books containing his autograph show strokes of the pen against words or passages utilized in The Anatomy.

Everywhere there is evidence that Burton's brain was soaked in literature. In his elegiacs ad librum suum, echoes are to be heard from Nicholas Gerbelius, Palingenius, Claudian, Ausonius, Juvenal, Martial, Ovid, and Vergil. Elia's "I cannot sit and think. Books think for me," can be applied to Burton. His constant habit was to express himself in terms of quotation. But in this method lies dizziness for the reader and a danger, at times, that the real strength and individuality of the author's own thoughts may be overlooked.

Burton himself describes his style when he confesses that his book was "writ with as small deliberation as I do usually speak." What we are listening to is the intimate persuasive ring of vigorous and unaffected talk. He never shrinks from homely metaphors: The whole world belike should be new-moulded when it seemed good to those all-commanding Powers, and

turned inside out as we do haycocks in harvest, or as we turn apples to the fire, move the world upon his centre.

"The world is tossed in a blanket amongst them." "As common as a barber's chair." "As a tinker (iron worker-U. Kazimova) stops one hole and makes two." It was because of his expressing himself in such terms as these that, two generations later, the Christ Church men complained of Bentley's "low and mean ways of speech."

It would be an error to suppose that Burton was not consciously concerned for his vocabulary and the rhythmical movement of his English. Comparing his book to a bear's whelp, he laments that he has no time to lick it into form, but the changes introduced in each new edition prove his anxiety on re-reading to prune away pleonasms, to escape awkward repetitions and, by numerous slight touches, to ease the running of his sentences. When further additions have affected what was previously in place, he is at pains to alter it. Only a complete collation could exhibit the amount of care that Burton bestowed on revision.

The success of his Melancholy, instead of prompting Burton to the production of any new work, caused him to concentrate his energy on improving what he had already printed. Additional references or the names of other authors were adduced to support or illustrate statements already made. The insertion of entirely new matter is frequent. In more than one edition, he records a resolve to make no further change, but the method of the book invited fresh touches and Burton found it hard to abstain. He pleads in excuse that "many good authors in all kinds are come to my hands since," and his treatise is continually being made new by contributions that had been published since the last edition, while he explains of certain earlier books that they had not been seen by him till now. A few months before his death, he made his will, of which the following is a copy:

Manifestation of English in humoristic language in literature shows not only its wealthy and rich word stock, a professional mix of the old and new English, but as well as, its philosophical meaning in more sophisticated way. For example, in the part of "Democritus Junior to the Reader", Burton says: "A mere spectator of other men's fortunes and adventures, and how they act their parts, which methinks are diversely presented unto me, as from a common theatre or scene. I hear new news every day, and those ordinary rumors of war, plagues, fires, inundations, thefts, murders, massacres, meteors, comets, spectrums, prodigies,

apparitions, of towns taken, cities besieged in France, Germany, Turkey, Persia, Poland, and other countries, daily musters and preparations, and such like, which these tempestuous times afford, battles fought, so many men slain, monomachies, shipwrecks, piracies and sea-fights; peace, leagues, stratagems, and fresh alarms. A vast confusion of vows, wishes, actions, edicts, petitions, lawsuits, pleas, laws, proclamations, complaints, grievances are daily brought to our ears. New books every day, pamphlets, corantoes, stories, whole catalogues of volumes of all sorts, new paradoxes, opinions, schisms, heresies, controversies in philosophy, religion, &c. Now come tidings of weddings, maskings, mummeries, entertainments, jubilees, embassies, tilts and tournaments, trophies, triumphs, revels, sports, plays: then again, as in a new shifted scene, treasons, cheating tricks, robberies, enormous villainies in all kinds, funerals, burials, deaths of princes, new discoveries, expeditions, now comical, then tragical matters."[21]

The author rigorously tries to show the continuum of the qualities and occurrences in the Universe and their universal correlations. The alternation of the controversial events is evidences to the everlasting happenings, causes and effects, though superficially "parts of the scene" seem not so challenging. Probably "fortune" and "adventure" are illustrations of various occurrences in the universal bounds.

Burton's Melancholy focuses sharply on the self; unlike Bacon, Burton assumes that knowledge of psychology, not natural science, is humankind's greatest need. His enormous treatise is considered "delightful" by critics; it examines in encyclopedic detail the ubiquitous Jacobean malady, melancholy, supposedly caused by an excess of "black bile," according to the humor theory fashionable at the time.[22]

Melancholy was responsible, according to Burton and others, for the wild passions and despairs of lovers, the agonies and ecstasies of religious devotees, the frenzies of madmen, and the studious abstraction exemplified by scholars such as Shakespeare or Milton.[23]

Even the contemporary English Puppet theatres count it necessary to stage the scenes of Melancholy for its evergreen and everlasting literary views and philosophical significance. While reading the Critical Review by Amanda Leslie published on Ashville Arts Monthly

[21] Excerpts taken from Burton, Robert. "Anatomy of Melancholy". New York: Tudor 1920
[22] http://www.amazon.co.uk/The-Anatomy-of- melancholy/dp/B004HO5HLC/ref
[23] Ibid.

Volume (Vol. I, Issue 3 by P. O'Connor Puppets) we become convinced that Burton's description of "human sadness that is striking for its breathtaking imagery" has a magnificent literary style and philosophical value. By our opinion, action and its forms, continuity of universal acts and feelings overlapping with some "catches" create phenomenology of the philosophical "continuum". For example, in a prologue called "autumn – The Most Melancholy Season," it is shown that the only "puppet" is a single oak leaf and its only action is to float gently on the breeze as a woman attempts to catch it. Anatomy of Melancholy is at its best in moments of stillness like this, when the image on stage transfixes the audience. Appropriately, Anatomy of Melancholy focuses on evoking a mood rather than telling a story. Most of the play is divided into "partitions" that each address a cause or remedy for melancholy. The very loose narrative features an unnamed central figure whose feelings have overwhelmed him. Puppeteer Yoko Myoi deftly expresses the weight of his sadness as he attempts to get out of bed in the morning, only to let his head fall heavily back on to his pillow. Meanwhile, outside his window, the sounds of life rise and fade, as if they're passing him by. Designed by Pamella O'Connor and animated at different times by puppeteers Betsy Browning, Yoko Myoi, Sadye Osterloh and Nina Ruffini, this boxy, abstract puppet is more lifelike than some human actors I've seen.

The greatest strength of this show is in its amazingly expressive imagery. Each "partition" was done skillfully, but a few moments stand out for their pinpoint accuracy in depicting human emotions.

In the segment called "Passions and Perturbations," the puppet figure sits in contemplation as two black-clad puppeteers approach him. Inquisitively, they lift the top of his head and reach inside his brain, pulling out long strands of differently colored thoughts, which they yank back and forth, as the puppet figure shivers in agitation. In another scene, a puppet agonizingly heaves a red ball up an incline, only to have it toll back down the slope to the bottom. A woman in the audience at Saturday's performance audibly whispered to a friend, "That's what I feel like at work!"

The show is also distinctive for its skillful use of multimedia projections. The two projection screens are sometimes used to display the titles of the segments or set a mood. More often, in the hands of projectionists David "McConville and Nicole Tuggle, they become breathtaking works of art themselves. In one spectacular image, a burning red sun rises on one screen only

to set on the other screen in perfect synchronization. In another, more jarring moment, the screens erupt with loud static, and then flash a quick video montage of 21st century horrors. Set designer John Payne wisely does not try to fill the entire Diana Wortham stage. Instead, he places his skeletal scaffolding down center stage, leaving the space around it empty and black, so that puppets seem to float in and out of the scene. Flanked by two enormous projection screens, the scaffolding frames the space, essentially creating a set out of negative space. Payne's design is perfectly fitting for a show that depends so much on restraint and omission.

Similarly, Jessica Klarp deserves praise for the uncluttered silences in her script. Klarp has a challenging task in adapting a 17th century work of philosophy into a watchable performance. She succeeds remarkably well, letting her script serve the images and moods of the pieces. Klarp also shows a wry sense of humor. In one scene, "Loneliness," the narrator dolefully describes the sorrow of being "mateless" as a single sweat sock is jerkily pulled across stage on a clothesline.

In a lengthy monologue, Klarp attempts to condense Robert Burton's writing on the symptoms of melancholy. This is less successful, if only because it stands out against the striking minimalism of the rest of the play. This section never becomes tedious, thanks to the excellent Ralph Redpath as the narrator. Redpath's impressive and versatile voice is crucial to the show's success because he is called on to speak every line of dialogue in the play.
Further in the stage, we get introduced to the scenes, where as an exploration of human emotion, Anatomy of Melancholy is fascinating and moving, but the cure for melancholy seems to be more mysterious than its causes. In a wonderfully woozy sequence, a puppet balances precariously on an enormous white pill only to be unceremoniously dumped back into his bed. Clearly, medication is not the answer. The show never presents an alternative answer, and people who have lived with real depression may be frustrated by the implication that sadness is something you just snap out of. Nevertheless, O'Connor puppets has given us a hauntingly accurate expression of mood, and the mesmerizing images of Anatomy of Melancholy are likely to stay with you.[24]

Robert Burton's *The Anatomy of Melancholy* (1621) is arguably the first major ***text in the history of Western cognitive science***: not because Burton is the first to theorize the nature of

[24] http://www.archive.org/stream/anatomymelancho06burtgoog/anatomymelancho06burtgoog_djvu.txt

cognition or engage in cognitive modeling, as is made plainly evident by the many quasi-plagiarisms and numerous references to other thinkers which appear in Burton's text, but because of the thematic underpinnings and encyclopedic nature of Burton's vision. Burton's theories are based upon no contemporaneously new medical evidence about the anatomical *workings of the human body or mind.* As Floyd Dell (XIX c.) has pointed out, "early 17th-century medicine, at the time Burton wrote, was humbly relying upon the authority of the great Greek and Arabian physicians, Galen, Hippocrates, Avicenna, etc.; there was no new scientific knowledge to serve as the basis of any large and illuminating generalizations upon the subject of morbid psychology."[25] In the absence of such information, Burton focused his gaze upon the widest scope of previous thinkers about cognition available to him. There is hardly a previous thinker or school of thought on humanity which is not referenced in Burton's text, and Burton's own references show that he was familiar with nearly all the medical, astrological, and magical books then extant (still actual and alive - U.Kazimova). Burton assimilated these previous thinkers, often playing them off of each other, and *produced a model of human consciousness* which, while anatomically and logically flawed in almost every respect, canonized a set of conceptual divisions of the human psyche and body which continue to the present day to determine *how we examine consciousness and cognition.* As its title suggests, the bulk of Burton's text is devoted to cataloguing the many variants, manifestations, and causes of the mental "disease" Melancholy; but before Burton begins his dissection of the anatomy of melancholy, he first embarks upon a more general *discussion of overall cognitive functioning,* believing it "not impertinent to make a brief digression of the anatomy of the body and faculties of the soul, for better understanding of that which is to follow." This digression, which appears in Partition I, Section I, Members 1 and 2 of the text, provides a detailed analysis of human cognitive processes and of their physiological (and sometimes neurological, in Burton's own terminology) basis.

If we gaze back to the history of philosophy and the world literature, we may find a wide scale interpretations referring to the background interpretations of interactions of human body and soul, reasons of melancholy and its etiology. Some pre XX theories interpreted this depression in various ways. Let us more closely review some of them. For example, King Saul is described as experiencing depression and committing suicide because of it in the Old Testament. Even before this theories on mental illness and depression existed. However, it has not always been seen as separate from other types of mental illness. Therefore, it is not

[25] . http://www.continental-philosophy.org/2006/07/

possible to look at the etiology of depression without paying some attention to the development of psychiatry as a whole. This, in turn, is not an isolated event. *Advancement of scientific knowledge occurs in spurts that are greatly influenced by the attitudes of time*, particularly ideas abut (bound) human behavior which is not just directly connected with science. That is he mentioned that he had tried to create flavors of the periods the theories developed in, in order to understand better the background and consequences of them in society as a whole.

It is thought that ancient man saw mental illness as possession by supernatural forces. Ancient human skulls have been found with large holes in them, a process that has become known as trepanning.[26] (Merely-opening holes-U. Kazimova)The accepted theory is that it was an attempt to let evil spirits out. He could not be certain of that, but did know that again and again human kind had been returning to the idea of mental illness be caused by "evil forces". The great cultures of old, such as those of Egypt and Mesopotamia, fluctuated between naturalistic and supernatural explanations of diseases.[27] In the classical Greek era attempts were made to explain physical and psychological phenomenon with more scientific approaches. Empedocles (490-430 BC) developed the humoral theory, based on what he regarded as the four basic elements; each was characterized by a quality and a corresponding body humor:

Element	**Quality**	**Humor**
Fire	Heat	Blood (in the heart)
Earth	Dryness	Phlegm (in the brain)
Water	Moisture	yellow bile (in the liver)
Air	Cold	Black bile (in the spleen)

Disease was said to be caused by imbalance among these humors and the cure was to administer a drug with an opposite quality to the one out of balance.

Hippocrates (460-377 BC) lived at the time of Hellenic enlightenment, when great advances were made in all areas of knowledge. He applied Empedocles' theory to mental illness and was insistent that all illness or mental disorder must be explained on the basis of natural causes. Unpleasant dreams and anxiety were seen as being caused by a sudden flow of bile to

[26] Zax M, Cowen E L. Abnormal psychology - Changing Conceptions, 2nd rev ed. USA: Holt, Rhinehart and Winston, 1976.
[27] Ackerknecht E H. A short history of psychiatry. New York: Hafner, 1959

the brain, melancholia was thought to be brought on by an excess of black bile, and exaltation by a predominance of warmth and dampness in the brain. Temperament was thought to be choleric, phlegmatic, sanguine or melancholic depending on the dominating humor.

Plato (427-347 BC) had a retrograde influence on psychology in that he reintroduced a mystical element.[28] He believed in two types of madness, the first was divinely inspired and gave the recipient prophetic powers, the second was caused by disease. He conceived of two souls:

Soul	**Mortality**	**Location**
Rational	Immortal	In the brain
Irrational	Mortal	Emotions located in various parts of the body e.g. anger andaudacity in the heart.

The second type of mental disorder resulted when the irrational soul severed its connection with the rational, resulting in an excess of happiness, sadness, pleasure seeking or pain avoidance. The reason for the abandonment of reason was due to the imbalances explained in Hippocrates' humoral theory.

Aristotle (384-322 BC), Plato's pupil, believed in the two parts of man's soul. However, he said because reason was immortal it must be immune to illness, so all illness, mental or otherwise, must be rooted in man's physical structure.

Through the Punic wars (264-146 BC) Rome came to dominate much of the civilized world. The Romans produced few notable physicians and instead imported Greek ones for the treatment of injured Roman soldiers. These physicians eventually began to practice in Rome itself. Therefore, many of the advances in Roman thinking about mental disorder came from physicians steeped in Greek tradition.

Asclepiades (dates unknown) was one such physician. He regarded mental disorders as stemming from emotional disturbances, in his terms "passions of sensations".

Cicero (106-43 BC) was a philosopher, not a healer. He went further than Asclepiades and rejected Hippocrates' bile theory, stating that emotional factors could cause physical illness,

[28] Zilboorg G, Henry G W. A history of medical psychology. New York: W. W. Norton and Company, 1941

"What we call furor they call melancholia, as if the reason were affected by only a black bile, and not disturbed often by a violent rage, or fear, or grief". The difference between physical and mental disorders was that the former might be caused by purely extraneous factors, but "perturbations of the mind may proceed from a neglect of reason". Man could help with his own cure through "philosophy", which would nowadays be known as psychotherapy.[29]

Arateus (AD 30-90) was the first to suggest that the origin of mental disorder might not be specifically localized. It could originate from the head or abdomen and the other could be affected as a secondary consequence. He had begun to see that an individual functions as a unitary system. He also worked on ideas about premorbid personalities and discovered that individuals who became manic were characteristically labile in nature, easily irritable, angry or happy. Those who developed melancholia tended to depression in their premorbid state. Emotional disorders were merely an extension or exaggeration of existing character traits, a very original idea for the time. He also observed that mania and depression could occur in the same individual, thereby anticipating Kraeplins' work on mania and melancholia being part of one disorder by many centuries.

Galen (AD 30-90) did not so much develop highly original ideas as sum up the thinking of the Greco-Roman era. He again divided the soul into two areas:

Souls	**Location**	**Function**
Rational	Brain	Controls internal and external functions. Internal imagination, judgment, memory, apperception, movement. External: the five senses.
Irrational	Heart and liver	Control all emotions

He suggested again that infection of one area could be secondary to something else. He stated that food passed from the stomach to the liver where it was transformed into chyle (lymph cells-U. Kazimova) and permeated by natural spirits (which exist in every living substance). The veins carried the material to the heart. Air, which held the vital principle, combined with the natural spirits, thereby producing the vital spirits. These rose into the brain and were converted into the animal spirits. Mental disease/disturbance of animal spirits arose because either because the brain was directly afflicted (mania and melancholia) or because it was

[29] Zilboorg G, Henry G W. A history of medical psychology. New York: W. W. Norton and Company, 1941

affected by disorder in another organ.[30] These theories by Galen contrasted greatly with the period of thought that was about to begin.

Christianity had grown from a persecuted minority into the official religion by the fourth century AD. With the fall of the Roman Empire there was much insecurity amongst people and the Christian Church played an important role in bringing consolation to the masses. People were again more willing to trust in supernatural explanations of phenomena that could not be explained at the time with rational thought. Some believe that Christianity ensured the continuation of civilization and prevented a further retrogression. The price paid was probably the loss of the scientific thinking of the Greco-Roman era.

The Church of the early middle ages was concerned very much with life in the hereafter and not on earth. It also stressed greatly the healing powers of religious symbols. This probably explains the decline in the healing arts in particular.

Much superstition and belief in the supernatural abounded amongst lay people. The Church did not deny the existence of the supernatural, but saw magic as evidence of communion with devils.[5] The early rationalism abated. The learning of the Greco-Roman era were only accessible in places such as monasteries where learned men read and compiled them, but added little that was new.

The nunneries (a building or group of buildings in which nuns live as a religious community U. Kazimova) were more creative places of learning, centered around the arts and nature. They probably used many herb and plant remedies to heal the sick[31], as did the lay people of that time. Nature was again seen as a healer. This is reminiscent of pagan beliefs. However, unlike the Pagan's who worshipped the femininity and healing powers of women and held them in esteem, the Christian authorities begun to see women as inferior and dirty. Even so, the Abbesses held much power for women at that time.

The phenomenon of mental disturbance troubled the early Christian authorities. The Devil could not always be blamed because the content of the madness seemed to have religious significance; it was undecided as to whether the mad were communicating with the devil or were saints. However, in the early seventh century the Devil was accepted as a culprit for all

[30] Alexander F G, Selesnick S T. The history of psychiatry. USA: Harper and Row, 1966
[31] Ackerknecht E H. A short history of psychiatry. New York: Hafner, 1959.

types of deviant behavior and Demonology became the "psychiatry" of the day. Symptoms looked for were marks on the skin that the Devil might have left and cures involved placing holy relics on the afflicted.

In the sixth century the Bedouins experienced a religious transformation at the hands of their prophet Mohammed. A century later the Arabs had conquered Babylonia, Persia, Syria, and Egypt and had penetrated into Europe as far as Spain. They provided an intellectual oasis. Their culture was highly civilized and medicine reached heights not seen since Greek times within a few centuries. Hospitals for the insane were built. However, little original work was produced because the Koran was seen as the authority for all knowledge, and therefore no schools for higher learning existed unless they taught the Koran. The theories of Hippocrates and Galen still abounded and therapies such as the administration of purgatives were traditional. They also believed in provoking argument with the patient seen as the stirring of the dead fire to make it burn afresh.

This reawakening in the Arab world had little effect on Western Europe where medicine was restricted to the body and the mentally ill were seen as the responsibility of the clerics. Despite the theories of devil-possession the mentally ill were not treated harshly. Saints were appealed to and religious pictures of the eleventh and twelfth centuries depict the holy figures in the process of casting out the devils. Torture and execution of the witch and sorcerer flourished much later.

The appearance of the witch-hunt coincided with the beginnings of the Renaissance spirit in Europe. During this era (the thirteenth to sixteenth centuries) the Church was under attack and tried to impede the Reformation. There was also threat within church ranks due to disrespect for the vows of celibacy. The status quo had been rocked and their needed to be something around which the forces of orthodoxy could rally, this was the witch hunt.

It was assumed that woman stimulated man's licentiousness, so the blame for sinful erotic behavior was laid here; women tempted man so they must be the Devil's agents. Psychotic women who openly acted erotically were easy targets.

By the end of the fifteenth century psychological problems were greatly entwined with legal and religious issues and were not seen alone. The devil was seen as the cause of all ills (even

Galen's humoral theory was rejected). Mental disorder was equated with sin. The devils greatest preoccupation was sex. The *Malleus Maleficarum*, the authority on witches at the time, stated that "all witchcraft comes from physical (carnal) lust (craving) which is in women insatiable". They also stated that where doctors could find no cause for a disease and where the disease did not respond to traditional treatment it was caused by the devil.[6] A witch was stripped and her pubic hair was shaved before presentation to judges, so that the devil would have nowhere to hide.[1] On being found guilty a witch would be burnt at the stake. Literally hundreds of thousands of women and children suffered this fate and probably many of the mentally ill. In this climate nearly all natural thinking about mental illness was swept away.

Johan Weyer (1515-1588) was the private physician of William, Duke of Cleves (who suffered from depression). The Duke protected him and enabled Weyer to speak out and reject the doctrine of witchcraft. He stated that natural causes of illness should be looked for in the mentally ill.

The early questioning of the established order, which had been crushed by the backlash of witch-hunt, re-emerged. This may have been due to the rise in trading amongst Mediterranean countries or the reintroduction of Hellenic learning by the Arabs. Machiavelli described the world of political reality, renaissance painters depicted the human form realistically, Calvin, Knox and Luther even looked closely at the church. The well-accepted theories of the Greeks were rejected; Leonardo da Vinci wrote (1425-1519) "those who study old authors and not the works of nature are stepsons of nature, who is the mother of all good authors".

Juan Luis Vives (1492-1540) was a social philosopher and humanist whose interests ranged from education, through social welfare to mental illness. He helped to establish hospitals for treatment of the mentally ill and stressed that "The mentally ill are, first and last, men, human beings, and individuals to be saved and to be treated with utmost humaneness". He described a process whereby events register in our minds outside of our conscious awareness and later recall took place through a chain of associations, this advanced thinking foreshadowed the idea of the unconsciousness. He also recognized that emotions were often a mixture of one type of feeling and its opposite, anticipating Freud and Bleuler's formulation of "ambivalence".

It would be misleading to suggest that the sixteenth century was completely analytical. It also saw a large growth in the interest in astrology, palm reading (which dates back to ancient China) and other methods of fortune telling. Some of these methods were even used by specialists of the day to foretell personality configurations.[32] This belief that celestial bodies controlled events on earth reflects back to the thirteenth century. The observation that man is often most disturbed at night, when the moon is present, had led to the development of the term "lunatic" (one who is deranged by the presence of the moon).

The seventeenth century has been termed "The Era of Reason and Observation". There was a general and literal expansion of man's horizons. Great seafarers such as Walter Raleigh and Francis Drake discovered new lands and brought back reports, which changed attitudes about the social order. Many important ideas about mental functioning were developed by philosophers and literary figures.
Robert Burton's *anatomy of melancholy* appeared for the first time in 1621. He described in detail the psychological and social causes (such as poverty, fear and solitude) that were associated with melancholia and seemed to cause it.

The emotions were studied and their impact on the physical organs, particularly the heart, recognized. The philosopher Spinoza (1632-1677) wrote of the inseparability of the mind and body, that they were identical and that physical processes are experienced psychologically as emotions, thoughts and desires. In his advancement of the views that psychological events had causes the same as physical events, he rejected the idea that man possessed an absolutely free will. In implication this was the beginning of the psychodynamic approach.[1] Spinoza regarded self-preservation as the cause behind all psychic processes; man loves whatever enhances survival and hates whatever threatens it. We retain consciously only the experiences that positively enhance the body's power; this notion anticipated Freud's idea of repression.[33]

Others, who contributed to man's understanding of his psychological processes, but in an unsystematic way, were the great literary figures of the time. We should particularly distinguish William Shakespeare (1564-1616) and Miguel de Cervantes (1547-1616) in

[32] Zax M, Cowen E L. Abnormal psychology - Changing Conceptions, 2nd rev ed. USA: Holt, Rhinehart and Winston, 1976.

[33] Zilboorg G, Henry G W. A history of medical psychology. New York: W. W. Norton and Company, 1941.

comprehension of these time matured issues. *Shakespeare produced masterful descriptions of the unconsciousness conflicts in man.* The two heroes in Cervantes' "Don Quixote", Don Quixote and Sancho Panza, personify two aspects of the same personality – wishful fantasizing and stabilizing reality. One of the great significances of these works, as well as accurate descriptions of human behavior, was the suggestion that special psychology is not necessarily needed to understand the mentally disturbed. The thought processes of "the Mad" could just be extensions of the "normal"; they may just be more vulnerable and less able to control processes that typify us all.

In the eighteenth and early nineteenth centuries many of the mental hospitals that had appeared in early medieval times and had become prominent by the sixteenth and seventeenth centuries were reformed. They had started life as a dumping ground for all of society's undesirables. The mentally ill were exhibited to the public in the same spirit as animals in a zoo. They were restrained by chains in dirty and damp rat infested cells. It was to such settings that Phillipe Pinel in France, Chiarugi and Pisani in Italy, and Tuke in England brought reforms. These hospital reformers were not men of genius, but dedicated humanitarians. Most of these men provided few new ideas to enrich our understanding of the causes of mental illness, but much to improve the treatment of the individual.

Pinel did develop theories. He points out that the patient's emotional life is often disturbed before the onset of the attack and emphasizes the importance of psychological factors in the development of insanity. He suggested a series of causes:

Burton's model of human cognition is a mix of *philosophizing about the qualitative nature of consciousness and attempts to identify the physiological mechanisms responsible for carrying out the various cognitive processes of which humans are capable.* At the heart of Burton's cognitive model is a **conception of the mind and body as a total organism**. While he does at times gesture towards historically familiar mind/body (dualism), the primary focus of his *anatomy is a discussion of the physiology of thought.* As such, he begins his anatomy of the mind with an anatomy of the body. Relying on the systems of Laurentius and Hippocrates, *Burton asserts that everything that is contained within the human body is composed of either a Spirit or a Humor.* In his definition of Spirits, however, he sets the stage for a type of theorizing about the nature of thought and consciousness in which the Greeks themselves did not engage. According to Burton, *"Spirit is a most subtle vapor, which is expressed from the*

blood (but is not actually blood itself, which is a Humor) and the instrument of the soul, to perform all his actions; a common tie or medium betwixt (between-U. Kazimova) the body and the soul". (p.129). This belief is, in itself, not radical; but **Burton goes on to explain exactly where in the body Spirits are produced, thereby anchoring the soul in the body in a way which is historically unique.**

According to Burton there are three types of Spirits-***Natural, Vital, and Animal***-originating in the ***liver, heart, and brain*** respectively. The liver produces the Natural which are carried through the body by veins; the heart converts the Natural spirits into Vital spirits and transports these through the body via the arteries; and the brain converts the Vital spirits into Animal spirits and diffuses them "by the nerves, to the subordinate members, giving sense and motion to them all." The nerves themselves are "membranes without, and full of marrow within; they proceed from the brain, and carry the animal spirits for sense and motion" (ibid). Burton goes on to distinguish between two types of nerves: Soft and Hard. Soft nerves, he claims, serve the seven senses, while the harder nerves "serve for the motion of the inner parts proceeding from the marrow in the back" (p.130).

After a not so brief description of the exact functioning of the harder nerves and of all the internal organs which they control, Burton begins to lay out the beginnings of a rudimentary ***model of human cognition which is based in physiology***. According to Burton, "in the upper region serving the animal faculties (the head), the chief organ is the brain, which is a soft, marowish, and white substance, engendered of the purest part of seed and spirits, included by many skins" (p.134), divided into several parts, each with a unique function. The "fore part hath many concavities distinguished by certain ventricles, which are the receptacles of the spirits, brought hither by the arteries from the heart, and are there refined to a more heavenly nature, to perform the actions of the soul. Of these ventricles there be three -right, left, and middle. The right and left answer to their site, and beget animal spirits; if they be any way hurt, sense and motion ceaseth. These ventricles, moreover, are held to be the seat of the common sense. The middle ventricle is a common concourse and cavity of them both and hath two passages, the one to receive pituita (nasal mucous), and the other extends itself to the fourth creek: in this they place imagination and cogitation (reflection). The fourth creek behind the head is common to the cerebral or little brain, and marrow of the backbone, the last, and most solid of all the rest, which receives the animal spirits from the other ventricles,

and conveys them to the marrow in the back, and is the place where they say the memory is seated" (p.135).

As for the ***soul*** itself, which is 'infused' into the fore part of the brain, Burton claims that "We can understand all things by her, but what she is we cannot apprehend" (ibid); however, this does not prevent from theorizing both about its nature and about the details of how it performs its work. According to Burton, the soul is divided into three principle faculties: 'vegetal', 'sensitive' and 'rational'. The vegetal soul is "a substantial act of an organical body, by which it is nourished, augmented, and begets another like unto itself' (ibid). It does not include the conscious impulses to engage in these activities, but rather the subconscious impulses which, for example, tell the stomach to digest. The sensible soul is "an act of an organical body, by which it lives, hath sense, appetite, judgment, breath, and motion" (p.137). This faculty of the soul is seated in the fore part of the brain and is divided into two distinct functions - 'apprehending' and 'moving'. "By the apprehensive power we perceive the species of sensible things, present or absent, and retain them as wax doth a seal. By the moving the body is outwardly carried from place to place [conscious movement, as opposed to the unconscious movement brought on by the vegetal soul]" (ibid), including all of the appetites which stimulate bodily movement.

The apprehensive sensible soul is further divided into two parts -outward and inward. The outward senses include the five senses ("to which you may add Scaliger's sixth sense of titillations"); and the inward senses are common sense, phantasy (or imagination), and memory. "Their objects are not only things present, but they perceive the sensible species of things to come, past, absent, such as were before in the sense" (p.139). Of the three, "common sense is the judge or moderator of the rest, by whom we discern all differences of objects" (ibid). Phantasy or ***Imagination,*** which is located "in the middle cell of the brain" is "an inner sense which doth more fully examine the species perceived by common sense, of things present or absent, and keeps them longer, recalling them to mind again, or making things new of his own" (ibid). And ***memory*** "lays up all the species which the senses have brought in, and records them as a good register, that they may be forth-coming when they are called for by phantasy and reason."

The last remaining faculty of the soul is the Rational. The rational soul is a type of oversoul which contains both of the other faculties of the soul -the vegetal and the sensible- and

performs its function via mediation between them (similar to Freud's superego). It is "the first substantial act of a natural, human, organical body, by which a man lives, perceives, and understands, freely doing all things, and with election" (p.144). The Rational Soul is divided into two chief parts, "differing in office only, not in essence" (ibid): The Understanding and the Will. The ***Understanding*** is the most complex of these two components of the Rational Soul. It is "a power of the soul, by which we perceive, know, remember, and judge, as well singulars as universals, having certain innate notices or beginnings of arts, a reflecting action, by which it judgeth of his own doings, and examines them. It is hardwired with innate knowledge of God, good and evil -"Synteresis, or the purer part of the conscience, is an innate bait, and doth signify a conversation of the knowledge of the law of God and Nature, to know good or evil" (p.145)- but it contains no innate conceptions of objects upon which to exercise this innate knowledge. "The object first moving the Understanding is some sensible thing" (p. 144). "There is nothing in the understanding which was not first in the sense" (p.145).

Another philosophical and literary momentum of Burton's model of philosophical evaluation of human body and soul lies on an alleged fact that, Burton's model sets the stage for mainstream European thinking about cognition in the following three centuries both conceptually and lexically. Anatomy of Melancholy introduces several key terms which *remain dominant in models of cognition through the Victorian era.* The most significant of these are:

1) **Phantasy or Imagination** as that function of the psyche which engages in some way in thinking about thoughts;

2) **Reflection**, a more abstract and less specific ability to think about thoughts made present to the mind via the senses;

3) **The Senses**, being those physiological mechanisms responsible for bringing thoughts into the mind and;

4) **Understanding**, the ability to recognize universalities.

The definitions of and functions attributed to these various aspects of human thought vary greatly over time; however, as categories of conceptualizing human cognition these terms remain lexically and conceptually dominant for the following three centuries. In addition, also introduces the concept of Active and Passive functions of the human psyche. This division becomes extremely important by the time we get to John Locke in 1690, who borrows much from Burton's model and terminology.

The most *striking difference between Burton's model of cognition and the canonical ones* which follow him is the nature of the mind/body - dualism which is inherent to his model. *Burton's model does ultimately rely on the influence and presence of a "soul" which can not be explained by way of an anatomy of the brain.* As such, he appears to be stuck in a dualist crisis in which the ultimate source of humanity exists outside of the physical. But is never willing to make this concession, and both the language which he uses in developing his model and discussing the attributes of the soul and the overall tone of the Anatomy, suggest that Burton conceived of his dualist dilemma in a manner which was significantly different than most of his contemporaries or followers. **He does say of the soul that "we can understand all things by her, but what she is we cannot apprehend" (135); but it would be a mistake to perceive Burton's acknowledged lack of understanding as anything other than a lack of understanding -i.e., as a sign of a belief that it lies outside of the realm of the physical. Burton seems rather to have believed that the soul was rooted in the material, but that man simply lacked the tools or ability to recognize the actual mechanisms of this rooting. Nowhere in the text does he claim that the soul is non-material; but he is everywhere trying to locate it in the in body.**

Burton's explanations of exactly how the soul springs from material body are ultimately unconvincing in two important ways (other than his obvious biological and medical inaccuracies.)

First, in the face of the detailed descriptions which he provides of other bodily and cognitive function, his sparse descriptions of the soul are rhetorically unconvincing.

Second, those references to the anatomy of the soul which are present are conceptually vague and unclear.

There are, however, two passages in particular which, if read looking backwards through the filter of 18th and 19th century cognitive theories (a practice which is admittedly tenuous) begin to shed some light on Burton's overall conception of an anatomical soul. In the books opening paragraph, Burton defines man as a "Microcosm ...created in God's own Image." Later, while discussing the nature of the highest faculties of the soul, he claims that "synteresis, or the purer part of the conscience, is an innate habit" (145). These two

statements, combined with various comments which Burton makes throughout the text about the presence of innate tendencies being genetically programmed into the brain and body, suggest that he conceived of the soul as being hardwired into the brain, so to speak. Like the

Romantic conception of the individual as both the center and the circumference simultaneously -the whole in the part- Burton seems to be arguing that man is built, at least with regards to brain function, literally in the image of God. Any traces of a mind/body dualism which appear in the work dissolve in the face of this model. The dualist crisis becomes a crisis of understanding rather than one of existence. While this problem is only rudimentally drawn out in Burton's text, his terms of engagement set the stage for the major treatments of dualism which will follow in the next three centuries -particularly the later British Skeptics.

Robert Burton was one of the most prolific essayists of the 17th century. He published only one book; yet that book, *The Anatomy of Melancholy,* was his life's work. Nor did that single volume cramp the range of his style, which flowed, he wrote in his preface, "now serious, then light; now comical, then satirical; now more elaborate, then remiss, as the present subject required, or as at that time I was affected." Burton's claims for the variety of his style are not exaggerated. The title of the work suggests a twofold narrowness of focus, yet Burton somehow escapes the confines of both types of narrowness. The first restriction is a structural one suggested by *Anatomy*: an anatomy is both analytical and synthetic, distinguishing a thing into its constituent parts, and highlighting relationships of each to each and each to the whole. Such a genre suggests a clinical, scientific style, which Burton supplies where necessary: "The upper of the hypochondries, in whose right side is the liver, the left the spleen; from which is denominated hypochondriacal melancholy." Yet within each of the compartments of the anatomy Burton feels free to indulge a more personal, subjective style, echoing his preface, wherein he urges the reader not to read his book, for "'Tis not worth the reading" and "thou canst not think worse of me than I do of myself." Further freedom comes from the nature of anatomy: interconnecting all aspects of melancholy not only allows but requires Burton to touch on a variety of subtopics. The limitation of the major topic presents the second restriction, one of content. Yet in Burton's treatment, to write about melancholy is to write about the human condition, the subject of all great writing. To discuss melancholy is to discuss war, love, religion, imagination, sorrow, fear, or virtually any other essential element of human nature. Within the rigid structure of the anatomy Burton has imbedded essays on

topics as manifold as **Montaigne's** or **Bacon's**. While Burton's style may vary from scientific to personal, one element is constant: his prose is macaronic, playing Latin off against English. To some extent, this is true of almost all Jacobean prose: Latin intrudes more or less naturally in the works of educated writers of all European languages in the 17th century. Yet what is remarkable about Burton's Latinity is that it confines itself to parenthetical quotations and, sometimes, to word order: it has comparatively little effect on his diction. The Latinate "inkhorn" terms so prevalent in the writings of his contemporaries appear much less frequently in Burton's, and those that do tend to be personal favorites used habitually rather than nonce-words. For every *constringe, clancular* , or *calamistrate* in Burton 's prose, we find half a dozen Anglo-Saxon colloquialisms such as *gubber-tushed, fuzzled* , or *dizzard* . The native vocabulary increases his verbal range, as English, in his century as in ours, has by far the largest vocabulary of any European language: to confine oneself to Latinate diction, even with inkhorn neologisms, is to narrow one's range severely in comparison to English. Burton's sentence structure also tends to be less Latinate than that of many contemporaries; rarely subordinating, his clauses and phrases tend to progress by apposition or accretion. Structurally Burton's style illustrates the early 17th-century reaction to the Elizabethan imitations of **Cicero's** Latin style. Ciceronian prose triumphed in the periodic sentence and lengthy constructions filled out by subordinate clauses and balanced antitheses. Burton and many of his contemporaries (particularly **John Donne** in his sermons, and **Sir Thomas Browne)** imitated the contrasting Silver Age style of **Seneca** and Tacitus, characterized by epigrammatic concision. The epigrammatic unit of Burton's Senecan style, however, was usually the clause, not the sentence, making his sentences as long as any Ciceronian period, but less symmetrical. The lack of balance and parallelism created the illusion of spontaneity; parallelism is obviously an artistic choice, whereas a Burtonian list or parenthesis sounds like a sudden outburst. The impression of spontaneity and colloquialism in Burton's prose is all the more delightful for its ironic context: *The Anatomy of Melancholy* is a bookworm's distillation of a long life spent in libraries. The word "anatomy" suggests a logical order which this particular anatomy demonstrates only on the surface, in its table of contents and chapter headings. Within an individual topic, which can often be considered a separate essay, Burton 's organizing principle seems to be not logical connection but rather free association. One anecdote suggests another, tangentially related, which suggests another, related more to the second than the first, so that a section might end quite a distance from its starting point. This

syntactical looseness makes Burton 's prose sound quite modern to many 20th-century critics. John R. Holmes.[34]

Furthering our evaluation on this book, we can also easily find another major worthwhile interpretation in the part of SUBSECT – VI, which is mostly dedicated to the universal integration of Cure of Despair by Physic, Good Counsel, Comforts, &c. In this part he says that, experience teaches us, that though many die obstinate and willful in this malady, yet multitudes again are able to resist and overcome, seek for help and find comfort, are taken a faucibus (sore throat-U. Kazimova) Erebi, from the chops of hell, and out of the devil's paws, though they have by obligation, given themselves to him. "Some out of their own strength, and God's assistance, Though He kill me, (saith Job,) yet will I trust in Him, out of good counsel, advice and physic. [Part Subject VI -6755] Bellovacus cured a monk by altering his habit, and course of life: Plater many by physic alone. But for the most part they must concur; and they take a wrong course that think to overcome this feral passion by sole physic; and they are as much out, that think to work this effect by good service alone, though both be forcible in themselves ..... For physic the like course is to be taken with this as in other melancholy: diet, air, exercise, all those passions and perturbations of the mind, &c. are to be rectified by the same means. They must not be left solitary, or to themselves, never idle, never out of company. Counsel, good comfort is to be applied, as they shall see the parties inclined, or to the causes, whether it be loss, fear, be grief, discontent, or some such feral accident, a guilty conscience, or otherwise by frequent meditation, too grievous an apprehension, and consideration of his former life; by hearing, reading of Scriptures, good divines, good advice and conference, applying God's word to their distressed souls, it must be corrected and counterpoised".[Part Subject VI -6755] Many excellent exhortations, phraenetical discourses, are extant to this purpose, for such as are any way troubled in mind: Perkins, Greenham, Hayward, Bright, Abernethy, Bolton, Culmannus, Helmingius, Caelius Secundus, Nicholas Laurentius, are copious on this subject: Azorius, Navarrus, Sayrus, &c., and such as have written cases of conscience amongst our pontifical writers. But because these men's works are not to all parties at hand, so parable at all times, I will for the benefit and ease of such as are afflicted, at the request of some [Part Subject VI -6756] friends, recollect out of their voluminous treatises, some few such comfortable speeches, exhortations, arguments, advice, tending to this subject, and out of God's word, knowing, as Culmannus saith (says) upon the like occasion, [Part Subject VI -6757] how unavailable and vain men's councils are to

[34] *The Anatomy of Melancholy, What It Is* , 1621; revised editions, 1624, 1628, 1632, 1638, 1651; edited by Holbrook Jackson, 1932, and Thomas C. Faulkner, Nicolas K. Kiessling, and Rhonda L. Blair, 3 vols., 1989-94

comfort an afflicted conscience, except God's word concur and be annexed, from which comes life, ease, repentance, &c. Presupposing first that which Beza, Greenham, Perkins, Bolton, give in charge, the parties to whom counsel is given be sufficiently prepared, humbled for their sins, fit for comfort, confessed, tried how they are more or less afflicted, how they stand affected, or capable of good advice, before any remedies be applied: to such therefore as are so thoroughly searched and examined, I address this following discourse.

CONCLUSION

There is no doubt that Melancholy belongs to the rank of those work about which we can speak exhaustively, because not only during and pre-Burtonian period reflected its main features, but as well as a range of literary figures went on philosophizing on its arguments and theses.

Many later writers were deeply influenced by the book's odd mix of pan-scholarship, humor, linguistic skill, and creative (if highly approximate) insights. This influence was so strong that later writers sometimes drew from the work without acknowledgment (such accusations were leveled at Laurence Sterne's book Tristram Shandy.

Samuel Johnson considered it one of his favorite books, being "the only book that ever took him out of bed two hours sooner than he wished to rise". The book has continued as a favorite among many 20th and 21st-century authors, such as Anthony Burgess (who said "Most modern books weary me, but Burton never does"), William H. Gass (who wrote the introduction to the 2001 omnibus edition), and Llewelyn Powys (who dubbed it "the greatest work of prose of the greatest period of English prose-writing"). Apart from *The Anatomy of Melancholy* Burton's only other published work is *Philosophaster*, a satirical Latin comedy

Melancholy is either in disposition or habit. In disposition it is that transitory melancholy which comes and goes upon every small occasion of sorrow; we call him melancholy that is dull, sad, sour, lumpish, ill-disposed and solitary; and from these dispositions no man living is free; none so wise, patient, happy, generous, or godly that can vindicate himself.

Melancholy is a cold and dry, thick, black and sour humor, purged from the spleen; it is a bridle to the other two hot humors, blood and choler, preserving them in the blood and nourishing the bones. Such as have the Moon, Saturn, Mercury, disaffected in their genitures; such as live in over-cold or over-hot climes; such as are solitary by nature; great students, given to much contemplation; such as lead a life out of action;
all are most subject to melancholy.

The book shows the six things are much spoken of amongst physicians as principal causes

of this disease; if a man be melancholy, he hath offended in one of the six. They are diet, air, exercise, sleeping, waking, and perturbations of the mind.

It has got some archaic word difficulties because at that time another Latin verses were very popular. Besides, demonology, belief in witchcrafts (especially by King James, William Perkin, George Gifford were the signs of witch hunting.

Its other important literary value was connected with its epigrammatic style which at least near him could be observed in Epigrammes (John Owens) and Euphomoric satyres (Agenis). Afterwards, these literary verses started to be spread as a device of literary styles.

Melancholy was brought to English literature by metaphysical the philosophers and philosophical language of the verses became well known and popular leaving the ways to Social pamphlets, Romances of Chivalry, Essays, Astrological Treatises questions a lot of matters to be enlightened from the viewpoint of sophistications, etc

In the First Chapter while analyzing the socio-political and literary situations in Robert Burton's lifetime and their influence on his works, "Anatomy of Melancholy", in particular is mentioned as a depiction of continuous realm of literary philosophy.

The dissertation also examines "The era of Metaphysical Poets" and its interrelationship with philosophical values of this work.

It also shows the problems addressed by Robert Burton in his literary career and draw a comparative analysis between the physical and personal traits.

The problems raised in this dissertation remain actual because the issues dealt in by the author in this thesis still exist.

The work has some practical use. This work can be used as a basis for lectures on English prose and literature and may widely be used at the lessons and seminars on this appropriate topic.

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